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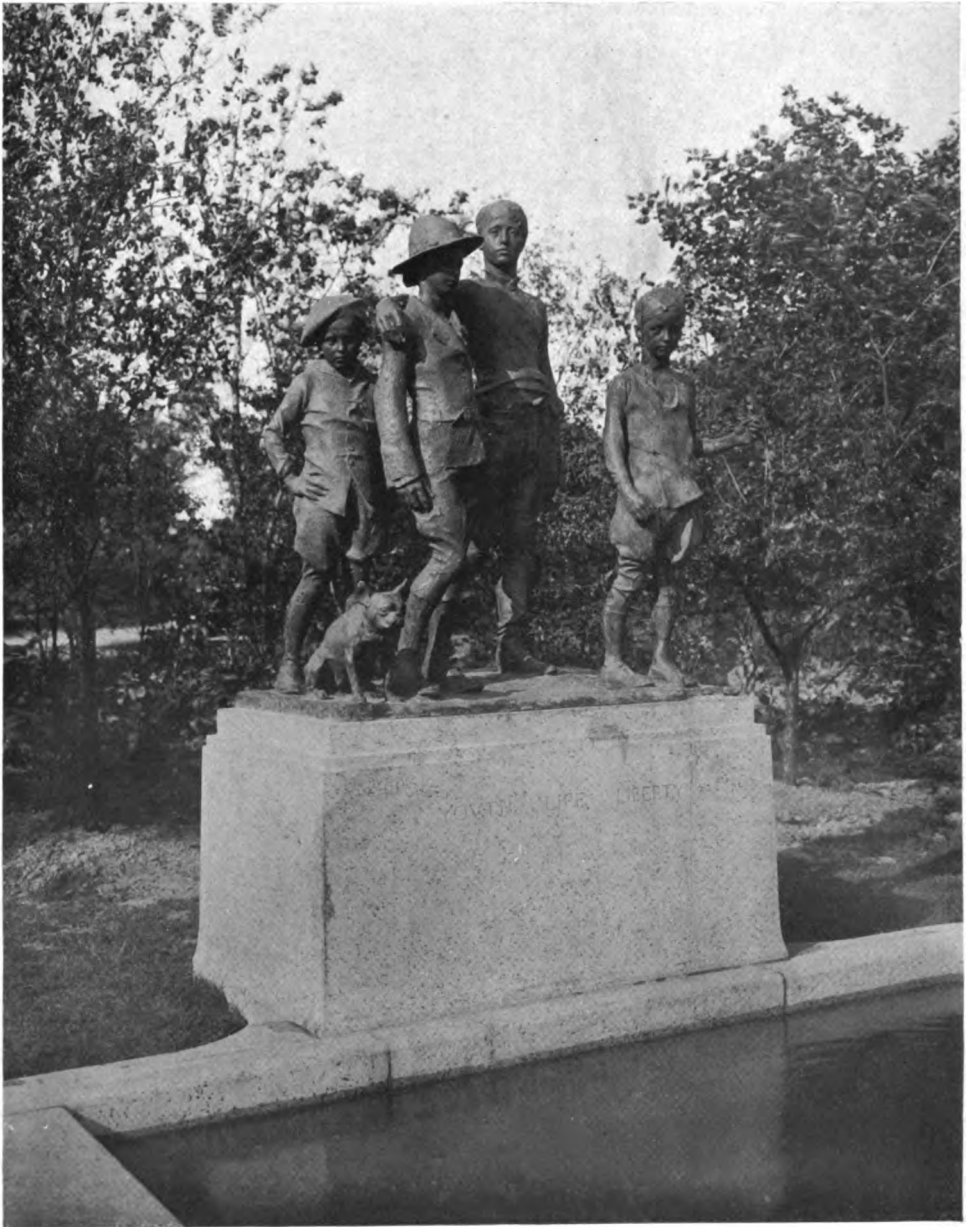
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- PENNSYLVANIA ACADEMY, Philadelphia. Annual Water Color and Miniature ExhibitionNov. 9 to Dec. 14, 1919
- NATIONAL ACADEMY OF DESIGN. Winter Exhibition. Oil Paintings and Sculpture. Fine Arts Building, 215 W. 57th Street, Dec. 13, 1919, to Jan. 11, 1920
- AMERICAN SOCIETY OF MINIATURE PAINTERS, Arden Galleries, New YorkNov. 24 to Dec. 31, 1919
- CORCORAN GALLERY OF ART. Washington, D. C. Biennial Exhibition Oil PaintingsDec. 21, 1919, to Jan. 25, 1920
- ARCHITECTURAL LEAGUE OF NEW YORK. Annual Exhibition. Fine Arts Building, 215 W. 57th Street, New York City, opens.....Jan. 31, 1920
- AMERICAN WATER COLOR SOCIETY. Annual Exhibition. National Arts Club.....Feb. 4 to 27, 1920
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BOY SCOUT FOUNTAIN
BY

ANDREW O'CONNOR

DEDICATED TO THE MEMORY OF THEODORE ROOSEVELT

THE GIFT OF EDWIN S. JACKSON

GLEN VIEW, CHICAGO, ILLINOIS

(SEE GENERAL VIEW, PAGE 33)

THE
AMERICAN MAGAZINE OF ART
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MY GLIMPSE OF THE PRE-RAPHAELITES

BY ELIZABETH ROBINS PENNELL

Author of *Nights* and (with Joseph Pennell) *The Life of Whistler*

WHEN I went to London in the early eighties, Pre-Raphaelitism was pretty well a thing of the past. Dante Rossetti had been dead a couple of years. Millais was the prosperous Academician living in palatial splendor. Woolner too was an Academician, though he carried it off with less display. William Michael Rossetti was deep in his note-books and their too faithful record of his brother's life. Arthur Hughes was almost as lost to the world as Deverell, who died at the dawn of the movement. And, altogether, there was some reason for Holman Hunt's claim as the one righteous man left in the Brotherhood. Even Ford Madox Brown, the Pre-Raphaelites' prophet, was an exile in Manchester, at work on the decorations that are the glory of its town-hall. My chances of meeting any one of the group seemed as small as if I had never stirred from Philadelphia. And yet, my very first invitation to a London house was to meet Madox Brown and William Michael Rossetti.

This invitation came from the Robinsons. Mr. Robinson, in his way a rival of William Morris, was a decorator with a shop in Mayfair. He and Mrs. Robinson evidently liked to keep as open a house as convention allowed, and their daughter, Mary Robinson, now Madame Duclaux, who had not long before leaped into fame with her first volume of verse

and who was young and pretty and charming, drew to this open house in Earl's Terrace almost everybody of distinction or notoriety in art and in letters. Really, therefore, it was not so extraordinary to have been asked to meet the Pre-Raphaelites there as to have found them what they were when I did meet them.

Re-echoes of Pre-Raphaelitism had reached America, but chiefly by way of Du Maurier and Oscar Wilde, *Punch* and *Patience*. I am not sure now what I expected—probably a jumble of the lilies and sunflowers, the long-haired men in velvet knee breeches and languishing ladies in shapeless gowns and strings of beads, the Morris chairs and Rossetti paintings, there had been so much talk about—certainly anything but a Terrace and a house where Thackeray might have lodged his Sedleys and his Newcomes, or the sort of parlor maid in prim cap and apron who opened every correct front door in London, or the conventionally irreproachable drawing-room filled with a normally dressed crowd and that low murmur of reluctant voices which is so different from the high-pitched determination never to stop talking of our American "At Homes." The one thing not like other English drawing-rooms, though I did not realize it at the time, was the Robinsons' comfortable readiness to introduce the stranger.

My first introduction was to Ford Madox Brown and it thrilled, frightened me into speechless shyness. He looked so old, with his weary, careworn face and venerable beard, so prophet-like—so as I fancied Jeremiah must have looked after the last word of the last Lamentation was written. He was the centre of a worshipping, eager crowd, making the most of the rare chance to offer their worship in person. I think that his coming up to London upon the completion of one of his Manchester panels may have been the principal reason for the gathering, and I know that when I was presented he had long since reached the stage of exhaustion which no afternoon's lion ever yet escaped. I was too awed to have anything to say to him, especially before so large an audience. He was too tired to bother to say anything to me or, indeed, to say much more to any of his worshippers. But if not a word passed between us, at least I can boast that once I shook Ford Madox Brown's hand,—once was near enough to him to be impressed by the power of his personality, even as later I was to feel it in his work.

My next introduction, mercifully more fruitful of talk, was to the William Michael Rossettis. Mrs. Rossetti, tall and gaunt, dowdily dressed, with the prominent teeth the French caricaturist once bestowed indiscriminately on all the English race, contributed less than her share, rousing herself into speech only at the name of Wagner and then only for the brief word of approval she may have thought due to her brother-in-law Hueffer, a German, and the musical critic of the *Times*. Rossetti, however, met me more than half way. He looked as old as Madox Brown, or so I thought, as prophet-like, bald and bearded, brown eyes of inexpressible weariness. "A man of great and melancholy age," I confided to my note-book, though this was more than thirty years ago and he died but yesterday. He was really much younger, also a lesser lion, and therefore not too exhausted for casual conversation. He had a great deal to say about *The Germ* and his editorship of it at the "mature"

age of twenty, an attempt at humor on his part that made me wonder if he had not always been mature, even in his cradle. Of the many things Gabriel Rossetti wrote for *The Germ*, he considered *The Blessed Damozel* the finest, and he was inclined to think Christina over modest when she signed her verses "Ellen Alleyne." But his nearest show of animation was for the prodigiously high prices *The Germ* had begun to fetch. Had he kept the copies that never sold, he could now make the money out of it that no Pre-Raphaelite had made at the time, though, he might have added, in other matters the Pre-Raphaelites were usually the best of good business men. The most prodigiously big prices of all were to be had in America, he said, a country he would much like to visit. But as the Italian in him had not quite got the better of the certain English condescension to the foreigner we have heard about, he hastened to explain that, of course, there was nobody, nothing in America he had the slightest desire to see except Walt Whitman.

If William Michael Rossetti was not the biggest lion, he was big enough not to be monopolized by one stray American, no matter how appreciative she might be. We had got no further than *The Germ* when I was whirled away to be introduced right and left to lesser lights in bewildering numbers and of a younger generation, but few who had not, in one way or another, some association with Pre-Raphaelitism. I remember William Sharp, young, big, good-looking, blonde—all pink and white and gold in memory—Fiona Macleod waiting in a remote future, and he as yet known only by his book about Rossetti. I remember Vernon Lee, masculine in her looks as in her books, her Pre-Raphaelite sympathies coloring the volumes already published, her knowledge of the Pre-Raphaelites giving the plot for her *Miss Brown*, the novel that fell like a bomb—a seven days' scandal—in the Pre-Raphaelite circle. I remember Cosmo Monkhouse, critic of Pre-Raphaelitic tendencies, of whom I had never heard before and, very likely, most

people have never heard yet. I remember others not saved from obscurity by their faith in Pre-Raphaelitism. And I remember, of all unlikely people in that company,—Sargent.

And yet, as I look back, Sargent was needed to complete the picture. In the Eighties we had come to the parting of the ways, Romanticism—Pre-Raphaelitism was nothing else—receding into the background, the prospect of Realism, Naturalism, ever widening. And as the Robinsons' drawing-room was typical of the literary and artistic life of the period, Sargent, young, conquering, the world before him, had his place by the side of the last representatives of a movement whose day was done, just as I felt that George Moore had his when I met him there a year later. At the same window, overlooking the unexpected freshness of a London garden in Maytime, where William Michael Rossetti, with his air of an old prophet, had talked to me of *The Germ*, there George Moore, with the confidence of the young innovator, talked to me of *The Mummer's Wife*. *The Germ* was dead, an antique hunted for by the collector. *The Mummer's Wife* was very much alive, fairly quivering with the splendid advertisement of suppression by Mudie, the champion of the Young Person, and George Moore, expanding, gave me his recipe for Realism. No patient painting of leaf by leaf camped out in front of the ivy on the wall, no laborious setting down of every strand in the Scapegoat's hair. Not a bit of it. Notes on the spot—notes of color, tone, people, architecture, landscape, and then, at the desk, in the study, away from obtrusive detail, the building up of the notes into an impression of reality, more real than reality itself.

A year later, perhaps, I met Holman Hunt. It was after his return from Palestine and the exhibition of "The Triumph of the Innocents" in a Bond Street Gallery. Holman Hunt, to the end, cherished a grievance. He never got over the belief that the Pre-Raphaelites were misunderstood, neglected—martyrs. But "the young" seldom are so promptly rec-

ognized, so boomed into success as the Pre-Raphaelites were by Ruskin. Holman Hunt was never neglected, never slighted, except by the Royal Academy, a slight which some artists have looked upon as an honor. His reputation was made with his first exhibited picture. He had not long to wait for the other sort of recognition. When I knew him he was living in a delightful house near the Thames at Fulham, large and spacious and luxuriously comfortable, with lawns, flower and kitchen gardens—quite an estate. The surprise often has been in France to find the uncompromising rebel in art living the life of the little *bourgeois*; to me in England, the surprise was to find the Pre-Raphaelite living the ordinary life of the respectable rich.

If the many bought the prints after Holman Hunt's paintings, bringing him a small fortune, the few set him up on a high pedestal, making a little god of him. I remember at that Bond Street Gallery where, after the fashion of the moment, "The Triumph of the Innocents" was hung in a velvet-draped room artificially lit, people would sit, on the cushioned chairs provided for the purpose, as reverently as if in church, scarcely daring to talk above a whisper.

In his own house he was treated with a deference that was oppressive. To his wife, his servants, his friends, he was "The Master." When I went there, alone with J.— or to a reception in winter, a garden party in summer, I almost seemed to feel the atmosphere of homage and respect. His admirers spoke of his art as the devout speak of the saint's miracles. In the studio there was sure to be some one to interpret his pictures and point their moral—to tell with reverential awe the number of days he had spent on one special shaving in this masterpiece, or his troubles with the canvas of another, or his trials and tribulations in the East, when colors and brushes failed him, or brigands hovered so near that by the Dead Sea he was obliged to paint with his rifle at his side. To listen was to ask in bewilderment if the virtue of art lay in the labor it cost, the time

it took, the hardship it imposed. It seemed almost as if his distinction as artist depended on the journey to Palestine. In his studio I do not think I ever heard his pictures praised simply as paintings or he himself as painter. His appearance strengthened this impression of him as the great moral teacher. He looked the nonconformist, with the eyes of a fanatic.

He did not talk much at home where many were eager to talk for him. But in the Nineties when the Illustrators formed their Society and dined together at irregular intervals, he, a Vice-President, came more than once to their dinners. J— was apt to sit by him and found he could talk as fast as anybody if he chose, preferably about himself, for it was never his way to hide his light under a bushel. He would give his own version of his labors and his heroism and his danger. And he would go back to his still earlier trials at the hands of his brother Pre-Raphaelites, especially Rossetti, with whom once he shared a studio. He has told much of this in his published reminiscences and would have told more had there not been at least one kind friend to advise him not to. I remember Dr. Furnivall coming to lunch with us one Sunday, straight from Holman Hunt's studio, where he had been pleading for the omission of certain details about Rossetti given in the original MSS. They would seem to the public petty, was his argument, trivial things to have cherished against an old friend all these years. And Holman Hunt, slowly and unwillingly, agreed to leave them out.

His reminiscences will do much to perpetuate the tradition of the Pre-Raphaelites as martyrs. But with my memories of their decorous and affluent surroundings and the honors awarded

them during their lifetime, I cannot help thinking that most artists would envy their martyrdom. They may not all have attained palatial splendor with Millais, but they mostly rose—or fell—to at least the smug Victorian standard of respectability. Only Dante Rossetti chafed against it openly. I cannot imagine a Bull of Bashan in Holman Hunt's neat garden or a wombat at Woolner's dinner table. Woolner I never saw, but in his letters and his life he was eminently Victorian. Arthur Hughes I came across once or twice, at private views or in other artists' studios—a quiet man, with friendly, tranquil face and the air of the comfortable well-to-do. The lines of the friends and followers of the Brotherhood fell usually in the same pleasant places. Burne Jones and William Morris enjoyed, if anything, more than their due share of worldly success. Shields, all but forgotten though he should be remembered for his fine illustrations to De Foe's *Plague*, lived a hermit's life but probably with him, as with Matthew Maris, it was the life he liked. And the charm of Frederick Sandys was that even when his fortunes were at lowest ebb, as they too often were, he clung to his frock coat, well-pressed trousers and white waistcoat, to his trimmed beard and hair parted in the middle, as to the outward signs of his allegiance to the Victorian code. He never came into our old rooms in Buckingham street that he did not seem to bring with him the fine flavor of St. James' street or Pall Mall at its prime.

The Pre-Raphaelites belonged to so much older a generation than I that when I got to London this glimpse of them was all there was left for me to have. But to have arrived in time at least for the last scene in the last act, as the curtain was falling, is something to be thankful for.



THE ALL AMERICAN EXPOSITION IN THE COLISEUM. CHICAGO

THE ALL-AMERICAN EXPOSITION IN CHICAGO

BY LENA M. McCAULEY

WITH the purpose to promote a better understanding between the over forty racial groups representing sixty-five per cent of Chicago's population, a Citizens' Committee of leaders of the different foreign-born neighborhoods, organized The All-American Exposition in the Coliseum for a fortnight beginning August 30. The Foreign Language Division of the War Loan Organization united stranger wards in a loyal citizenship of inestimable resources. And with the intention of continuing this friendly personal contact of contrasting peoples still remembering their European inheritance, the All American Exposition was to take the character of a rejoicing festival to

which every group was to contribute the noblest and the gayest of its arts.

Picture to yourself the interior of the Coliseum, that vast oval auditorium with arched roof that had echoed the enthusiasm of thousands at many a national convention and had welcomed all sorts and conditions of men and women to the popular expositions and circuses of a quarter of a century. All paths led to its doors, and no place was more suitable for a democratic cosmopolitan gathering of the American, his adopted children and his friends.

Never in all its varied history did the Coliseum lend itself more completely to the spirit of the occasion. Never was it

so clean, so gay or so inspiring. Fortunate in the choice of an artist, Arthur Hercz, architect, and his aids with lively imaginations, the designs developed happily. The iron girders of the glass roof were masked by a screen of broad-banded blue and white meeting flags at the ends. Below the galleries, encircling the building, hung a canvas panorama picturing the United States from coast to coast, from the harbor of New York with the Statue of Liberty to the Golden Gate of San Francisco, from the Great Lakes to the Gulf of Mexico—hills and plains, cornfields, cotton fields, orchards, vineyards, orange groves, forests, the Grand Canyon, factory regions and mines. Not only were the pictures interesting, but the color scheme had its decorative values.

The center of the spacious oval of the floor was kept free of barriers, the platform and chairs being introduced as the programs required. Below the painted panorama enclosing the floor, was a succession of forty-two buildings, harmonizing to some extent, while illustrating the different types of architecture in America as the Old Mission Church at Santa Fe, Betsy Ross House at Philadelphia, New Amsterdam House, Kentucky Court House, Illinois Pioneer Log Cabin, old Nantucket Mill, Jackson House at Portsmouth, N. H., Fort Dearborn, old Downing House at Galena, Ill., a modern west ranch house and "Wild West" village, and the Cliff Dwellers and so on. The structures were of wood, stone, staff or brick.

The exhibits of the Applied Arts brought from the old world or executed here from inherited designs, the paintings by the foreign born and their children, the Art Institute exhibit, Public Library, Great Lakes Naval Training Station, Infant Welfare, and the numerous activities invited were housed either in the quaint buildings or entered through them, as for example the art exhibits filled the entire north annex and the American Indians and the Wild West occupied the entire south annex beyond

the decorative line of panorama and its attendant buildings on the floor.

Imagine entering an assembly of nations where the American flag waved over all. The ticket door led between stately white pillars surmounted by Victories with trumpets and flowing draperies, or handsome pennants displaying coats of arms in colors and gold. There were many of these pillars in the plan. Opposite the doorway the eyes fell upon a Victory Arch, an artistic and ornate construction in memory of the departed heroes. It was surmounted by life-sized figures of Victory mounted on prancing horses.

At the south end was a colonnade in which a sculptor, a potter, a violin maker, a basket weaver, and soldiers from the department of Arts for the Handicapped at Fort Sheridan Hospital were at work. The Old Mission housing the Public Library was complete and beautiful in its professional and decorative display. Young girls acting as attendants in many exhibits wore the peasant costumes of their ancestral European homes.

The art section, including characteristic handicrafts, paintings and sculpture by foreign-born citizens and their children, cooperating with exhibitions of the opportunities offered by the Art Institute, the Ryerson Library of Art, the Art Alliance of America (Central States Division), the Municipal Art League, and the Commission for the Encouragement of Local Art, was the largest and most complete department and a demonstration of the purposes of the All American Exposition.

Director George W. Eggers of the Art Institute was Honorary Chairman, represented by Miss Voge and Mr. Forsberg with a committee which left no stone unturned to make the structure complete. The activities of the Foreign Language Division of the War Loan Organization, Nels M. Hokanson, chairman, had interested the local societies of various kinds existing in the over forty racial groups in what is called the foreign neighborhoods. The story is often told that Chicago has Scandinavian cities, Polish

cities, Italian towns, each speaking native dialects and maintaining their own customs in congested neighborhoods that rival old world cities in their homelands. Mr. Hokanson knew the leaders and the sources of influence and was on friendly terms with the foreign language press. And sympathetic interpreters went in person to meet artists in their homes to explain that they were conferring an honor by loaning their treasures to the All-American Exposition and that their neighbors and other nationalities, would be gratified to view paintings, sculpture, and handicrafts from many parts of the old world.

Until one realizes that there are distinct groups of families from Russia, Ukraina, Lithuania, Galicia, Courland, Bohemia, Serbia, Bulgaria, Roumania, Greece, Bessarabia, Armenia, as well as the better known countries of western Europe, Spain, Portugal, France, Italy, Germany, Holland, Belgium, Luxembourg, Denmark, Finland, the British Isles, and East India, the Far and the Near East, and the Orient in a city such as Chicago, it is hard to imagine the romance and adventure and the excitement of discovery in meeting poets and painters, as well as workers in the art crafts and musicians, in remote parts of town, living modestly yet with refinement in their old world thought, and ignorant of down-town Chicago and the eager Americans knocking at their doors to invite them to share their gifts.

Explanatory letters were mailed to social organizations of foreigners, their clubs and singing societies and religious groups in the hope of meeting cooperation. After a time the lists began to grow and then the entry blanks were sent out. The New America Shop under the direction of the D. A. R. for the disposal of handicrafts of foreign-born women had previously organized an interesting company of those who made laces, did weaving and embroidered. These came forward at once with a gratifying exhibit. The juries of the art section were open-minded and generous. Very few pictures were not hung, the

rejected being largely students' work in the American style. Nearly all the art crafts approached a standard of fine workmanship.

There were three galleries, about two hundred paintings and some very good small pieces of sculpture. The exhibits from the Municipal Art League and the Commission for the Encouragement of Local Art included paintings by foreign-born or their children who belonged to Chicago art societies. Some of the artists had lived in Chicago all their lives, always remembering Bohemia, Denmark or Bulgaria or some other country where their parents were born. The criticism of the exhibition was that there were few distinctive characteristics to mark the nationality unless a Russian Jew painted the men of his Ghetto or a Norwegian pictured his native fjords, or a Czech made a portrait in native costume with the peasant-lace table cover and something in the background to remind of his village.

The handicrafts spoke a varied language. There were native patterns in laces, weavings and embroideries, and articles for feminine wear quite different, as in the case of the costumes of Japan, Lithuania, Bengal, Finland or Bulgaria. There was a wealth of needlework on linen from Italy and Russia. The applied arts section could easily have filled twice the space at its command and they had considerable room and many glass cases. As it was, the wood carvings, tapestries, metal work and the paintings overflowed into other sections adjacent to their galleries.

The efforts to illustrate the development of art in America were freely pictured in the display of The Art Alliance the Ceramic Art Association, the convalescent patients from the Hospital at Fort Sheridan, and shown by looms weaving, magic dye pots creating color, the potter at his wheel, and lace making by Danish, Swedish and Belgian makers.

From the point of view of the organizers, the art section and its activities was successful. The festal days of the racial groups, Polish, Italian, Finnish, Swedish,

Belgian, Czecho-Slav and the Armenian Day gave never to be forgotten pictures of costumes, dances, and pageantry. The singing societies came from their distant neighborhoods followed by whole families of grandmothers and small children who had never seen so much of the cosmopolitan world before in their lives. At such a time, the orchestra played the music of the people whose day it was, and the spacious forum gaily decorated with flags and waving pennants, seethed with color and merriment.

After an awakening of the popular interest of many nations in a cooperative revival of the beautiful in art, the future is certain to be the brighter in creative work of a higher order. The foreign-born sculptors in Lorado Taft's atelier and painters who had won distinction in national exhibitions lifted the character of work to a worthy plane. It was in all a memorable occasion and a step in reconstruction while making firmer a loyal citizenship.

COMPARATIVE EXHIBITION OF FURNITURE AT THE MINNEAPOLIS INSTITUTE OF ARTS

BY ROSSITER HOWARD

A MAIDEN aunt with her artist nephew enter the room of seventeenth-century furniture at the Minneapolis Institute of Arts.

"Why can't modern manufacturers," complains the lady, "make furniture like these beautiful old things? All the period furniture of today they make so different from the antique pieces. There is no excuse for it, with such good examples before them!"

"Why should they copy the antiques?" blurts the painter. "You do not expect me to spend my time copying Raphael and Velasquez."

"But are not the old ones more beautiful?"

"You might say the same thing about the paintings. I can't paint like Velasquez, and there is no reason why I should try it. I have my own tale to tell, and if you would let furniture designers have as much fun as I do, their art would be as modern as mine."

"Wouldn't you have them learn anything, then, from the old work?"

"I could hardly blame them for that; I do it myself. And many's the time I have met William M. Chase in the Uffizi Gallerie, but I would never mistake a work of his for a Fra Angelico or a Bot-

ticelli. The beauty of the old masters just soaked into him and came out again as another kind of beauty."

"That may be, but just see how every period in the past based its design upon the art of an earlier time."

"Not the way they do now," protests the painter. "There was a continuous tradition, enriched every once in a while by an inspiration from elsewhere. But an inspiration isn't like a photograph which may be copied with variations. When Monsieur X makes an adaptation of a Corot to sell to an American collector, he does pretty much what our furniture designers are made to do. When Henri finds inspiration in Velasquez, something of the old fellow is born again wrapped in an Indian blanket instead of brocaded satin. That's the way it used to be with the decorative arts. Some French stone-cutter carried a crossbow into Syria with a crusade. When he saw a Mohammedan mosque he didn't make a measured drawing of it; he just said, 'Isn't that bully?' and afterwards he left his very French reminiscences in the carvings of his village church in Aquitaine. Thank goodness he had no camera to make his memories more 'authentic!'"

Such discussions as these, heard so



MODERN DINING ROOM SUITE IN JUXTAPOSITION WITH ANTIQUE PROTOTYPE SIDEBOARD



EARLY XIX CENTURY GROUP
COMPARATIVE EXHIBITION OF FURNITURE—MINNEAPOLIS INSTITUTE OF ARTS



FURNITURE BY MODERN MAKERS. QUANTITY PRODUCTION, CONTRASTED WITH EXAMPLES OF XVIII CENTURY ENGLISH FURNITURE LENT BY PRIVATE OWNER



**CHINESE CHIPPENDALE SET. QUANTITY PRODUCTION MACHINE MADE. ON LEFT MODERN HAND-
WROUGHT SERVING TABLE. AT THE BACK XVII CENTURY LEATHER COVERED CHAIR**

frequently of late years, suggested to the Institute of Arts to bring together a collection of ancient and modern furniture, put them side by side, and show how far the modern designer has copied, how far he has adapted antique furniture, and how far he has found inspiration in it. There was a dual purpose in this exhibition: first, to show the public a comparison of qualities in the antique and modern furniture, and to leave the impression that a cabinetmaker does not need to be dead in order to be an artist; and second, to show the manufacturers and dealers that the Institute of Arts may be a profitable laboratory for their designers, workmen, buyers and salesmen.

For the summer exhibition the Institute sought through the homes of Minneapolis and brought together pieces of fine cabinetwork, varying in origin all the way from the time of Henry Tudor to that of Henry Clay. Then beginning again with the Twentieth Century, they exhibited pieces from Minneapolis manufacturers and stores, Twentieth Century work shown in challenging proximity to the old. Of course, this required many visits to far corners of the town to see "a chair at least 200 years old that belonged to my mother's grandfather," only to find that this interesting antique was nearer Queen Victoria than Queen Anne. On the other hand, there was found an astonishing amount of very beautiful old English and Colonial furniture, sometimes imported on the advice of experts and sometimes the result of a keen instinct for scenting out genuine old examples of fine cabinetwork. Then, too, New England families have brought their heirlooms west with them, and the galleries of the Institute have been warmed by these intimate furnishings.

The manufacturers of Minneapolis exhibited many beautiful examples of period furniture of scholarly design, conscientious and skillful workmanship, and beauty of finish.

Some of the quantity-production furniture affords the modern American his

greatest basis of hope for the future, for it is on such factory-made material that our households must largely depend; and when we find in it excellence of design, sound workmanship, vigor in its suggestion of character, and finish which shows an appreciation of wood texture, we are on a fair way to a happy solution of our problem. It is interesting to notice that in such work the deviation from the antique is considerable. And why not? A Minneapolis banker wearing a tweed suit and smoking a cigar is inharmonious with the exquisite delicacies of Sheraton or Heppelwhite furniture, which we associate with satin knickerbockers and lace cravats. Better to have in his furniture the solid character he would like to have people see in him. There is, for instance, in the exhibition, a dining-room set with a trade name "Chinese Chippendale." It is far more like the seventeenth-century Dutch, the chairs with uprights terminating in Renaissance finials so popular in the seventeenth century, the color nearly black, and the finish revealing the character of the oak. There is, to be sure, a little Rococo ornament on the sideboard, and a line of eccentric circles running down each leg of all the pieces. Doubtless these two motives are what determined its name, but the latter ornament might as well be Renaissance of Jacobean, and the former is out of character with the set, and might have been omitted. What foolishness for a name! But do not let us think that is merely modern foolishness. Wasn't Chippendale just as absurd with his pieces in "Gothic taste?" The affectation of the Eighteenth Century has merely been repeated in the Twentieth. If we could omit period names of our furniture we would get away from the temptation to borrow characteristic ornament and the attendant danger of putting together forms which were born of separate mothers.

In this exhibition the "Chinese Chippendale" set is shown in connection with two seventeenth-century chairs of similar character, beautiful old pieces brought from Europe. The relationship is clear



XVII CENTURY ROOM. FURNITURE LENT BY MR. AND MRS. C. S. PILLSBURY.
TAPESTRY FROM INSTITUTE COLLECTION

and the Chippendale idea is entirely foreign to it.

Now, if we could but relieve our designers from period names, would they not find themselves freer and their knowledge more likely to be assimilated? In our Colonial days, young men returned from their European education, bringing with them memories of the Eighteenth Century classical art of England and sometimes the more classical art of Rome. These men read Greek and Latin for pleasure and it is little wonder that their houses, their mantels and their furniture, as interpreted by the Colonial workmen, showed the pleasant memories of the Old World. But toward the end of the Nineteenth Century photography and cheap transportation greatly changed conditions. The great opportunity of the new age was also its great danger—the widening of the field of possible suggestion to all lands and all countries, for clearly it is impossible to eat everything on a restaurant bill of fare and digest it. In place of well digested tra-

ditions and memories, the designer has a cabinet full of books and photographs, from which we ask him to provide us adaptations based on precedent. If we could only let him enjoy his cabinet—go to it for an evening meal to be settled with a comforting pipe without the necessity of producing its details—perhaps he would convert it into many calories of energy and vigorous design. The precedent would be with us none the less, but in the form of past enjoyment and pleasurable memories—as with the designer of this “Chinese Chippendale” set of furniture, who unconsciously showed seventeenth-century influences, apparently assimilated to the point of forgetfulness of the source. A pity that the artist felt obliged to tack on extraneous motives to give excuse for a salable trade-name!

Certainly very clever adaptations of ancient styles were shown by Minneapolis manufacturers, beautiful examples of furniture which will one of these days be valued as antiques. Some of these works are inspired by pieces in the Minneapolis Institute of Arts, which shows

that the Institute already functions, to extent, in influencing manufacturers.

These same manufacturers showed in the exhibition some works that are so far removed from the prototypes that they seem like untrammelled expressions of modern life in Minneapolis. The designer let his imagination run in developing solid, vigorous, straight-forward articles of furniture of an entirely different sort from the sources of his inspiration, so different that he was not bound by precedent, merely stimulated by it. These works have the character that we associate with the word American as thought of in connection with the Great War, rather than as we associate it with the luxury and littleness of a great deal of our life.

Period furniture in its strict sense, expresses a phase of life belonging to the decadent period which terminated with the Great War; it was an intimation that the past was better than the present. It was an affectation and a lack of confidence. It was decadent, but it was after all a youthful decadence. America showed in the war that she could put aside her superfluous luxury and behave with the strength of young manhood in much the same way that the young British noblemen, whose lives had been chiefly filled with polo and shooting, left their sports and turned with enthusiastic

idealism to the relief of Belgium. America had the young manhood and she showed it. Is she not beginning to show also dissatisfaction with the affected lack of confidence in the present, that was seen in the decadent period of imitation? And is she not ready to show new life in design as she has shown it in action? This will not require a forgetting of the beauties of the past, but it will require a ceasing to name our own productions as authentic imitations of another age. How we despise such things when we find them in the house of an ostentatious Roman of the first century A. D.—some ancient profiteer in olive oil who collected imitations of Greek works! These things found in a museum we pass by to enjoy the genuine Roman sculpture. Will it not be so in after years as men look back upon our furniture?

Such an exhibition as this in Minneapolis we can imagine 300 years from now as an interesting interpretation of the period of the Great War. We can hear some archaeologist as he corrects his appreciative young companion who might be vastly enjoying the beauties of a good Sheraton reproduction. He would snort and say, "That's merely an imitation of eighteenth-century work, but over yonder is something that has in it the stuff of which America was made in the time of the Great War."

PORTRAITS BY INGRES

ON the following pages are reproductions of portraits of M. and Mme. Leblanc by Ingres which were purchased by the Metropolitan Museum of Art at the sale of the Degas collection in Paris in March, 1918, at the time of the last great German offensive and were stored in France until their transportation to this country could be accomplished without risk. They were painted in 1822 and 1823 at Florence where Ingres had gone in 1820 after a stay of fourteen years in

Rome. He was forty-four or forty-five years old at that time and had not yet won general recognition.

These portraits are not merely remarkable works of art from the standpoint of draftsmanship and technique, but they preserve and interpret to an amazing degree the personalities of the sitters.

Ingres, as Louis Hourticq has said, "made it a rule to copy accurately the human body and actual draperies, but in his purest contours the line preserves the nervous force of life."



COURTESY OF THE METROPOLITAN MUSEUM OF ART

MME. LE BLANC

BY

INGRES

OWNED BY

THE METROPOLITAN MUSEUM OF ART



COURTESY OF THE METROPOLITAN MUSEUM OF ART

M. LE BLANC
BY
INGRES
OWNED BY
THE METROPOLITAN MUSEUM OF ART



MOUNTAIN LAUREL

WILLIAM CHADWICK

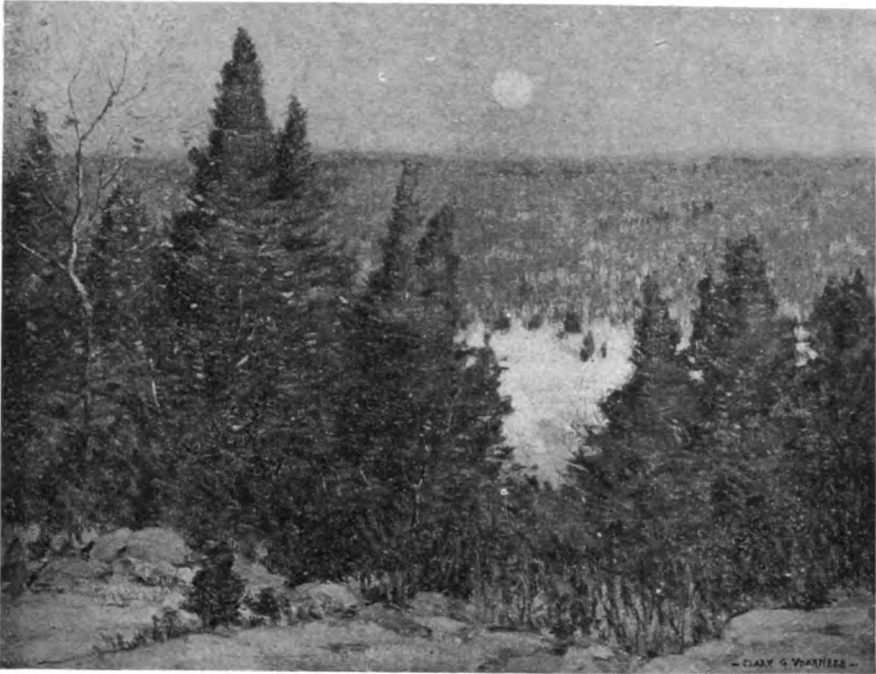
A NEW GALLERY AND A SUMMER EXHIBITION AT OLD LYME

A NEW art gallery has long been the goal of the artists forming the Old Lyme group, and their ambition now seems about to be realized though in a slightly different form. At a time when so many communities are considering just how to commemorate the deeds of their sons during the great war, it is significant that this project should take the form of a memorial building. The art association has voted to unite with the town of Lyme in the erection of a dignified memorial structure which is to serve the purposes of a town hall and art gallery combined.

The example might profitably be followed elsewhere. In wealthy communities a sculptured memorial monument is an excellent choice, but in smaller towns where some genuine public need must be

sacrificed to gain that end it is frequently unwise. A gallery to house both temporary and permanent collections of paintings and sculpture will surely be of far greater benefit to the citizens, and at the same time it may be so built as to prove an artistic ornament to the town, and a dignified and fitting tribute to the men of the Service.

The need for more adequate exhibition space was never more evident than when the eighteenth annual exhibition was assembled in the town library, where the summer shows have been regularly held ever since the early days when Ranger, Hassam and Metcalf were making the beauty of the Connecticut landscape familiar to art lovers everywhere. The facilities which were suited to the smaller



DECEMBER MOONRISE

CLARK VOORHEES



LENGTHENING SHADOWS

FRANK HICKNELL

colony of the early days are insufficient to the needs of more than forty exhibitors. Many art colonies have had but a passing vogue, but the growth of the Lyme group has been continuous, and the catalogue contained many new names this year. Among those who exhibited this year with the Lyme group for the first time were Bruce Crane and Charles Ebert, both of whom will probably become permanent residents of the colony.

The characteristic note of a summer exhibition is commonly a certain freshness and spontaneity which is wanting in the more labored if more imposing contributions shown in metropolitan exhibitions during the winter season. Gregory Smith's landscape possessed this engaging quality, and it was found again in the canvases by Will Howe Foote, Lawton Parker and William Chadwick.

The days of labor which went into the making of Edward F. Rook's picture of mountain laurel were more imperfectly concealed, but its fine solid workmanship

assured it one of the places of honor on the library walls. "The Bridge," by Wilson Irvine, and William S. Robinson's autumn landscape were among the other large pictures which were notable for their dignified composition, and skillful handling and the canvases by Charles Bittinger, George Burr and Clark Voorhees were well worthy of the most careful examination.

While the landscape work is always predominant in the Lyme show, there are invariably enough pictures of other types to leaven the mass and infuse a pleasing note of variety. This year Harry L. Hoffman's figure picture, the interior of a cotton gin, did its full share in performing this service, and the paintings of animals by William H. Howe, Henry R. Poore, Carleton Wiggins and Percival Rosseau helped to prevent any appearance of monotony, which might have resulted from a too constant repetition of landscapes upon the walls of the gallery.

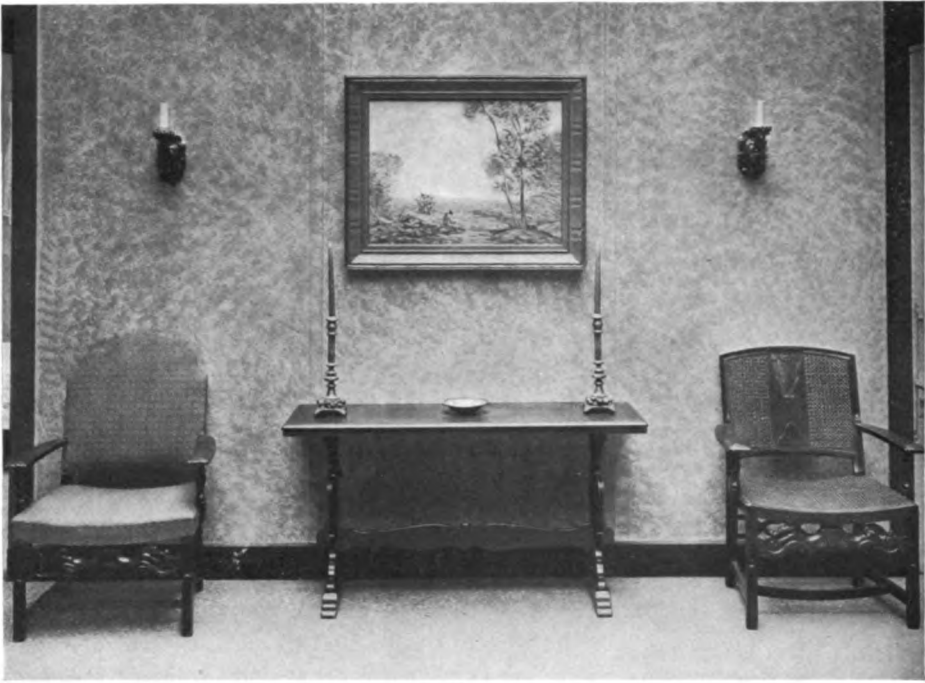
E. L. W.

EXHIBITION OF GOOD TASTE

THE photographs on the opposite page are of an Exhibition of Good Taste recently shown in the galleries of the John Herron Art Institute. The exhibition was arranged primarily for a convention of the Indiana Retail Furniture Dealers' Association, but was open to the general public for a little less than three weeks. During that period it was seen by thousands of visitors to the Institute galleries, many of whom went especially to see it. Perhaps naturally enough, many of them asked questions which those in charge tried to answer to the best of their ability, as to what they could or should do under their own circumstances. It is said that the furniture houses from whom the exhibits were borrowed, reported a heavy demand for the particular styles and pieces shown in the galleries.

In one of the skylighted galleries, ordinarily devoted to paintings, walls and partitions of inexpensive wall boards

were so built as to give the arrangement of a five-room bungalow with an entrance hall 11 x 17 feet, a living room 18 x 25 feet, a bed room of 15 x 14 feet, a child's room 11 x 15 feet, and a dining room 17 x 14 feet. The furniture for the different rooms was borrowed from various furniture houses of Indianapolis, as were the materials used for window draperies. It was the original intention to display an arrangement of furniture that could be duplicated for \$750 or \$800, but it was found that probably \$900 or \$1,000 would be nearer the sum required, even for the simple fittings shown. The furniture was chosen for its simple lines in good taste, well made, of first class material, and relating, of course, to the best periods of English and Continental furniture design. In one or two instances where the exact pieces desired could not be readily found a piece of genuine antique furniture was substituted, but always of a character or style that could



EXHIBITION OF GOOD TASTE. JOHN HERRON ART INSTITUTE. INDIANAPOLIS. IND.

be duplicated in a modern reproduction at comparatively little cost.

In the living room was used a walnut furniture called a Span-Umbrian, a new model recently put on the market by a Grand Rapids firm. Brown walnut in a French style was used in the bedroom, while ivory enamel went into the child's room. A sturdy Dutch type of oak furniture was selected for the dining room and the pieces used in the hall were Queen Anne, William and Mary and related periods.

The color schemes were kept very simple and rather light. The woodwork, which was, of course, nothing but most inexpensive pine, was stained. No rugs were used except in the living room,

where the rug shown was a very handsome oriental, sent up by the dealer from whom the furniture in the room came and who thought the floor looked bare without it.

The rooms were large and probably to many visitors appeared bare and empty, but the value of open spaces was purposely emphasized (and perhaps over-emphasized to overcome the average householder's tendency to clutter up).

Simple prints in black and white, a few inexpensive paintings and some Japanese prints were hung on the walls, while bits of brass, copper and pottery from the permanent collections were used here and there to complete the effect.

“EAST AND WEST”*

BY OSCAR B. JACOBSON

Director School of Fine Arts, the University of Oklahoma

I HAVE lived a thousand years, like the little American girl in the play “The Road to Yesterday”; I have lived in the land of romance and adventure with a strange people in a strange world.

A dream? Yes, I have been in a trance. I have lived in an age that antedates the Roman conquest of England; I have lived on the estates of despotic feudal lords who measured their possessions by leagues and whose wild retainers rode forth each morning spurred and armed, I have lived in the age of chivalry. As I sank deeper into the trance I even beheld glimpses of that remote prehistoric past before men had begun to practice agriculture. I saw the coming of paysan—the small land-holder. I saw the dawn of the great age that now is the great industrial and commercial age, in which we still live—with its factories, mines, machinery, large cities, schools and churches. And I assure you it's been great fun.

If time allowed I could guide you to a strange and pagan civilization still exist-

ing in this country that has remained practically unchanged since way before the time of Coronado—but that is another story.

Of the various kinds of European culture, French, Dutch, Spanish, Swedish and English, brought into the new world in the early days, two remain dominant—English and Spanish.

The aim of both of these countries in the beginning seems to have been to gather in the vast domain in the name of the king.

In ideals the two peoples were different, the Spaniard came to conquer and convert the heathen to the faith, the English pilgrim to secure religious liberty. As a matter of fact, neither wholly succeeded, for the Pueblo Indian is still pagan under the skin and Salem had its witches. Spain approached the country that is now United States from the southwest and reached no farther than Kansas and Oklahoma with its capital at Sante Fe.

And to me the early history, the colo-

*Address given before the Convention of The American Federation of Arts, Metropolitan Museum, New York, May 17, 1919

nial history of New Mexico and California, the seven cities of Cibola, some still in existence, the siege of Santa Fe, the capture of Acoma, the Pueblo rebellion, the bloody exodus across the desert into Mexico, the De Vargas expedition, the Padres and their Missions, Fra Junipero Serra, the Camino Real are just as interesting and full of romance as the Boston Tea Party, the battle of Bunker Hill, or the Black Hawk war. But we almost ignore the western history because Spain stopped at Santa Fe, while the Anglo-Saxon put the stamp of his character not only on the thirteen original States but nearly on the whole continent.

When the English colonist landed on the Atlantic coast he brought with him the traditions and culture of old England. In language, in thought, in song, in manners, in art and architecture he was in fact a transplanted Englishman; even his provincialism and prejudices were British.

Because of a closer contact with the old world and the constant influx of Europeans the New Englander, or rather the easterner, has retained to a greater or lesser extent these characteristics. His aloofness and chilly mask to the stranger are still noticeable.

As the colonies extended westward through the mountains into the virgin plains, reaching at last the forbidding desert, a new type was gradually evolved. In his fierce struggle against man and nature the frontiersman had to abandon most of the niceties of life. He had to become an elemental man—a barbarian if you like—sometimes a savage among the native savages.

His life is hard, he knows no comforts, even his occupation is that of a savage—hunter, trapper, warrior. Likewise his manners are rough, his speech direct. He becomes utterly self-reliant and develops great contempt for what he considers non-essentials. To sum it up, he is coarse but noble, violent but tender; he is stern but big-hearted and generous and would you believe it, even romantic. Unable to be elegant according to civilized standards, his love for adornment

leads him to borrow from his neighbor the Indian. To all appearances the New Englander has vanished but the rock bottom of the Anglo-Saxon character remains, his independence, his love of freedom, his puritanical conscience and his stubborn will. This is the prehistoric epoch.

In the next stage we find the westerner playing the roll of the feudal lord—the cattle baron, the rancher, the cowboy—those riders of the purple sage who were as knights of chivalry. His character has changed; he is a law unto himself but he has a fine code of honor and that is true even with the bandit who is seldom a sneak. He is independent to a point of arrogance, but his hospitality knows no bounds. His word is good but he is most profane; he scoffs at anything intellectual and artistic but the songs and stories from camp-fire nights bear ample evidence of a longing for expression in art. It also finds expression in his trappings, such as the gold and silver-plated saddles and bridles and pearl handled shooting irons.

Next comes the settler with his wife and children, pigs and chickens in the covered wagon encroaching upon the vast ranges of the cattlemen, and the sun rises on the modern era. Life upon the farm in the West was hard and discouraging in the early days but he stuck it out and through thrift and industry mixed with good common sense and fine common virtues the western farmer has become well to do, even wealthy, and is a decided personality. With the farmer came railroads, towns, schools, churches, business of all kinds, later cities, industries, skyscrapers, colleges, women's clubs, music and art societies, and we are immediately in the present.

In Oklahoma all this has happened in thirty years. It was in 1889 when part of the Indian domain was thrown open to the whites.

So you see I told you the truth when I said that I had lived a thousand years.

The manner of the opening of Indian Territory to the whites is very significant and may serve as a symbol of the char-

acter of the progress of the State. The old timers call it the great race, and smile reminiscently as well, recalling the stirring episode.

The great run in 1889 (and again in 1893) was nothing less than a giant horse race from every border State, Kansas on the north side, Arkansas on the east, and Texas on the south, into the fertile virgin prairies of what is now the State of Oklahoma for claims and homesteads, conducted by the Government, as it were. It lasted for days and every kind of vehicle and all manner of men and horseflesh participated. I say all manner of men—they were good and bad, the best and the worst, the successful and the failures.

There were outlaws and desperadoes in Indian territory during the days of the Indian and the cattle baron before Oklahoma was organized as a territory, also during the decade following the opening. It is undoubtedly a fact that great hordes of intelligent outlaws and criminals from all of our respective States found life pleasant in the frontier State of Oklahoma, where they were for a time practically immune to ply their profession. But they have vanished and their sons are going to college. It was wild and it was lawless. It is this period long since past that the East likes best to think of as typically western. It may at one time have been typical but that time is as far in the past as the year 1250 is in Europe. There are still ranches out there, still blanket Indians, on Saturdays some towns in Oklahoma are full of them.

Many of the good easterners still like to think of the typical westerner as a dashing young adventurer, a mixture of Sir Lancelot and Captain Kidd, usually living on a ranch and riding a fiery steed.

On the one hand the idealism with which the East often credits the West does not usually exist, on the other hand, the devil-may-care and lawless irresponsibility has vanished and we are now just folks like you. But the westerner still retains in his makeup the subdued elements of the character of thirty years

ago. He is different from the man of the East; although great commercial prosperity tends to erase the types and character.

Feeling the great wave of immigration from Europe very little the westerner is undoubtedly a much truer type of American than his brother on the Atlantic seaboard or in the largest cities. He is independent, he is democratic, he is apt to brag, he is often too blunt, he is friendly to a fault and likes to pass the time of day with casual acquaintances. Having but recently been a frontiersman, he often appears crude, unpolished, careless in manner and dress. He is essentially an ascendant; he is keen for culture and he sometimes makes the mistake of thinking that he can order it from Sears Roebuck & Co. The differences between the easterner and westerner are mostly on the surface after all and should not stand in the way of mutual liking and respect.

The social codes are slightly different. It may be summed up in the old saying: In the East every one is suspected of being a rascal until he has proved himself a gentleman. In the West every one is accepted as a gentleman until he has proved himself a rascal. The one code is arrived through a long experience of an old civilization in a country of many and too close neighbors.

The other in a new and sparsely settled community where every one was glad to have more neighbors. It is also a left-over from those days when no questions were asked. The West is rapidly acquiring the eastern viewpoint but the westerner still insists on being friendly—the trait that he has retained most strongly from the early days. This is often mistaken in the East for lack of manners, and it is mainly on this point that the westerner visiting the East complains and feels hurt. He insists on being friendly and feels snubbed or patronized. I do not mean those belonging to lower social levels but our very best intellectual, professional people. On many occasions, in conversation and through personal experiences this has

been brought home to me, and I do not believe that I am mistaken. He gets peeved at the East and is apt to retaliate in a small boy way when East comes West to help him.

The character has further undergone certain changes in Oklahoma, my State, due to the mixture of southern, northern and western as well as a considerable mixture of Indian blood. It is said that one-seventh of the white population in Oklahoma now has Indian blood, and I can well believe it, for in my own classes sometimes one-third boast of Indian descent. Could anybody be more thoroughly American than the modern Oklahoman?

It is almost impossible for one who has not seen it to realize the rapid progress of Oklahoma. Small towns of ten years ago now have populations of 70,000 or 100,000—have become cities bustling with business, swathed in elegance and luxury. You will find block after block of millionaires' palaces that would not feel ashamed to stand on Fifth Avenue; also crowded like Fifth Avenue. But when you enter a city it looks as new as if it had been built for the occasion.

While developing the great natural resources and amassing fortunes the Oklahoman has unfortunately not had time to devote his energies to art. We have no public Art Gallery, and although perfectly appointed in every other way, the vast majority of exquisite homes of the rich who can well afford it are without paintings and usually without appropriate landscape gardening. And how can we expect anything else when so few of them are "to the manner born." The art situation is not yet what one would desire, nor what we hope that it will be in the future, when people have grown used to their wealth. The lack of historical background and tradition in art constitutes a most serious handicap and it is a condition that grew out of life on the frontier. The majority of the prosperous people of today who could well afford the best art can give grew up in an environment almost entirely devoid of anything artistic and as a result they seem to lack that "sixth sense" of true

esthetic appreciation. This is not altogether true in music, which perhaps makes a more elemental appeal. People out in Oklahoma do appreciate music and high-class musical talent is always sure of a hearty welcome and an appreciative audience.

However, I do not wish to create the impression that the art situation is hopeless. Quite the contrary. The fact that a dozen or so more or less talented painters are now living and working in Oklahoma speaks fair for the infant State. These are beginning to have an influence and there is much to indicate that wealthy Oklahoma will before very long be considered an art loving commonwealth.

These State artists have lately organized themselves into an association for mutual encouragement and to keep up, if possible, certain standards of excellence in the exhibitions. This association is also active in bringing to Oklahoma the work of artists of other States. The women's clubs are paving the way by encouraging art study in the public schools; all the Normal schools and the State University have art departments usually with well trained art teachers in charge. The University had before the war some exhibition of note almost every month and they were well attended.

In one particular branch of art and music promotion Oklahoma perhaps stands first among all the States in the Union: namely, the interest brought about through meets or contests. There are musical contests everywhere, county, district and State. There is as much interest manifested in music as there is in athletic contests, which is saying a great deal.

The annual State inter-scholastic contests conducted by the School of Fine Arts at the University has grown to such an extent that it is now a problem how to conduct them efficiently. This meet should not be confused with the usual athletic meets. It is all that but much more. It had its origin in the usual high school Olympiad, but has in the last five years grown into contests in all the branches of fine arts as well. Picked

students from all credited high schools come to the university and compete for prizes, honors and scholarships in voice, piano, violin, band, orchestra, chorus, expression, debate, dramatics, drawing, domestic art and everything else of an artistic nature. The contest lasts nearly a week. Several thousand young men and women, enthusiastic and keen, are in town and go home with awakened spirit of ambition for a higher civilization. Sometimes a small town favorite in one of the arts is loyally supported by a delegation of admirers to cheer her along. What this means for the artistic awakening of the State can well be surmised.

If time permitted I should like to tell you of other places that are doing large things in the West—Santa Fe, New Mexico, for example, which is building on the civilization of old Spain and the Pueblo Indian and is building beautifully. The wonderful artistic community of Lindsborg, Kansas, the like of which does not exist in any other place in America, not even in the large cities—Lindsborg, where art and music is part of life.

The most crying need out West can be briefly stated:

1. A decent support morally and financially of the struggling artists.
2. A kindly disposed press. It is almost impossible to get a "story" of an art exhibition printed. In our largest State paper the great Rodin received two lines on his life's work at his death. Kenyon Cox fared better, he got three lines.
3. Some way to convince men of affairs of the commercial value of beauty.
4. Good prints in color at popular prices, for sale at the art and department stores instead of the terrible chromos that people really do not want but have to take; prints of the character of the Pullman, the Art Institute, the Seaman before the Hun went to

the dogs, the Medici, but less expensive than the last. These prints should include not only the classics but plenty of the moderns, also if we are going to bring the masses into sympathy with the artist of today. It seems to me that some way could be found to successfully persuade manufacturers that people will buy beautiful things rather than ugly if within their means and on the market. This I believe is a great work that the American Federation of Arts could do.

5. Intelligent propaganda to be used on school boards and people in authority to properly decorate public and high schools.

I have tried to sketch for you the character of the typical modern Oklahoman and to point out the historical and biological reason why the youngster is thus and so. The spirit of Oklahoma can well be compared to a large and beautiful piece of marble on which the sculptor is at work. The material is of first-class quality but only the idea of the artist is beginning to be noticeable, the rest is all in the rough. The artist is ambitious to make it a masterpiece and has high hopes and great faith, but he needs encouragement, sympathy and assistance. All these the American Federation of Arts and the easterner in general can supply if they will. We need your help and encouragement in the great work but we are supersensitive.

Incidentally the western artist also needs a little encouragement from you. It is true that his work often lacks the polish and refinement of the metropolitan painter, he is not so finished nor schooled. But on the other hand he shows a youthful and rugged strength that is wonderful. Lacking the companionship and association of art to be found in the large cities he finds his whole inspiration in that wonderland of America so little known or understood—those great silent plains and deserts of the southwest.



BENJAMIN FRANKLIN

BY

PAUL BARTLETT

ERECTED ON A LOW PEDESTAL IN FRONT OF THE LIBRARY AT
WATERBURY, CONNECTICUT

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ART A FACTOR IN RECONSTRUCTION

In an address made on Founders' Day of the present year at Carnegie Institute, Pittsburgh, Mr. Otto H. Kahn, one of our leading American business men, well known alike for the splendid patriotic service he rendered during the war and for the generous support he has given to all forward movements in the field of art, a Trustee of Rutgers College, the Massachusetts Institute of Technology, the Metropolitan Museum of Art and the American Federation of Arts, said in reviewing the needs of the United States in these post-war days:

"Then there is the problem—at least, I consider it a problem—of what we can do to make Art more of a factor in the lives of the masses of the people. Now, I am not a 'high-brow,' but I have seen and talked to a great many people concerning their interests in Art, and it is a characteristic thing that the laboring people in New York have started a theatre of their own. The feeling for Art is deep down in the masses of our people, and a great many of them need it as much as they need food and drink; a great many of them need an outlet for their

emotions; their souls are hungry—they are starving. And I know from my experience in artistic matters that there is any amount of talent lying around latent in this country, only waiting for guidance and inspiration. And if we would only concentrate on the matter, we could accomplish things in Art in America which are just as great as the things which have been accomplished industrially in America. Incidentally, there are very few anti-Bolshevik medicines as good as that of Art. On this, again, I am not speaking from hearsay, but from my own observation, and I know that much of the disloyalty, much of the lawlessness of today, simply springs from a desire on the part of the people to get away from the drudgery of every-day experiences. The incentive in allaying that feeling could and should be led into right as well as into destructive channels; and by giving to the people Art, and an opportunity to cultivate Art, it would lead these people to be satisfied.

"I wish we could have in America a Fine Arts Institute such as they have in France. I am satisfied that the world would be astounded, and America itself would be astounded, at what could be created through the intelligence, the emotions and the vision of the masses of America, when applied to artistic pursuits."

THE UNSEEING.

There is probably nothing that makes so strong an appeal to sympathy as blindness—nothing that seems quite so tragic as a sightless man or woman. The blind are, no matter how cheerful, most pathetic because one of the greatest joys of life is held from them—the joy of seeing. But what of those who have eyes yet see not—those to whom the beauties of nature and of art are, as it were, invisible—who know not beauty when they meet it face to face? (And their name is legion.) How can their sight be restored? Thousands of dollars are spent on charities for the blind—but equally great is the need of giving the seeing vision.

One who has been blind from birth can little comprehend the glory of a sunset—the delight of a painting by a great master—harmonies of color—rhythm of line—those who have eyes yet to whom art is as a closed book are equally as blind and uncomprehending. And what joy they miss! The joy which comes through sensitiveness to beauty in color and form, line, light and shade, composition—the power to find pleasure, rest, refreshment, in nature—in trees and flowers, sky and clouds, mist and sunshine—or in paintings, sculpture, architecture and even the simplest design. A bit of pottery, an iron grill, a fine door way, a bit of lace, a piece of fabric, may give the thrill of delight as surely as a monumental work of art. But those who see not can not know it. And how to open their blind eyes—that is the question? The American Federation of Arts is asking this question and is trying to solve it by sending out exhibitions—by circulating illustrated lectures—by publishing this magazine. But there are so many sightless—and life is so short, and the country is so big, and the need is so great, at times the task seems quite hopeless. The Federation would lend its help in every direction but it must have helpers. The message of beauty through art must be preached on every side—the sightless must be led by the hand of the seeing. We need now in America as perhaps never before, not only 50,000 trained designers, not merely artists capable of giving expression to our highest aspirations, but teachers in schools and colleges—writers whose writings are illuminating, virile, the best kind of criticism—museum directors with vision, and we need them much that we may give sight to the blind—the mechanic, the laborer, the capitalist, the legislator—who alike need the vision and to whom such sight would come as a window opened upon a new world full of warmth and golden sunlight. Furthermore that which is sold today is so costly, living so expensive, that more than ever before we need to point the way to those greatest pleasures that are without price.

NOTES

MUSIC AND THE COMMUNITY

In September of this year Mr. Thomas Whitney Surette was asked to come to Newport, by the Newport Music Club, to give a lecture on Music and the Community. The Music Club is a young organization and ambitious to do good work. There is a chorus as well as a number of vocal and instrumental soloists. Mr. Surette wanted to illustrate his talk on form, melody and counterpoint not only with the piano, but also by the singing of Bach Chorales and Community singing by the whole audience. Mr. Alfred G. Langley offered to train the chorus, and they liked the chorales so well, and learned them so quickly, that they were prepared not only to sing four chorales, as suggested by Mr. Surette, but twenty-five, if there had been time. As to the Community singing, it was spontaneous and spirited. I played Prelude and Fugue No. 5, Vol. II, Well-Tempered Clavichord, as illustrative of counterpoint in piano composition. Mr. Surette compared this beautiful music to an etching and said that the Fugue was the most perfect of all musical compositions and like a sonnet in its completeness and fundamental simplicity. The Music Club Lecture was at the Rogers High School Hall, on September 4th, and the general public was admitted by ticket. The audience was stimulated, and everyone went home happy. On September 20th, a similar programme was arranged at the house of Mrs. F. W. Frueauff, of New York, for which Mr. Surette came back to Newport. The audience at this lecture was invited, and many of the people had not even heard of the first lecture. They did not quite know what to expect, and the Community singing was a complete surprise. This made no difference whatever to their response, and they listened as attentively and sang as well, as those at the first lecture. The chorus had added an old French Christmas Carol and the Brahms Swabian Folk Song to their repertoire. They are all so

absorbed in learning only the best music, that we feel that they will surely go on, and that some day Newport, like so many New England towns, will have a Festival of its own.

As to the singing of the audience, Mr. Surette suggested and emphasized the great pleasure that comes from making such music. He said that some day, in the intermission of all orchestral concerts, the audience will sing; just as at the Bethlehem Bach Festivals. "People like to feel they are taking part themselves—anybody can sing who can talk, and an ear for music can be cultivated in any child—why not then in grown people as well." There could be singing at all Conventions, and there is plenty of beautiful simple music available—treasures of folk song, as well as more elaborate compositions. Beauty belongs to us all, if we can appreciate it, and as Mr. Surette said, a thousand persons cannot enjoy a picture or a statue together, nor read a book; but Community singing is in its best sense an outlet for great emotions and a stimulus to right thinking. Not only this, but music in the family, singing at first the old-fashioned hymn tunes or ballads, is a beginning of community music, gradually broadening out, adding friends and neighbors to the chorus—this is the real road to appreciation and understanding, and within the reach of everyone.

ROSAMOND EUSTIS.

SUMMER
EXHIBITIONS AT
BAR HARBOR

A very interesting series of exhibitions was held during the past summer in the Print Room of the Jesup Memorial Library. In July the collection of prints owned by the library was on view. This was followed from August 4 to 14 by an exhibition of contemporary sculpture, comprising recent works by Paul Manship, Dujam Penic, Sherry Fry, Joza Kruka, Gertrude V. Whitney, Mary Eleanor Mortimer, Hunt Diederich and Jane Poupelet. On August 15 there was hung a group of landscapes by Max Kuehne, one of the most brilliant of living American landscape

painters; many of these pictures were painted this summer on the coast of Maine. This exhibition was followed on August 27 with etchings and lithographs by C. R. W. Nevinson and a number of water-colors by W. H. deB. Nelson. The last exhibition of the season was of one hundred lithographs and etchings of subjects relating to the war; G. Spencer Pryse, Frank Brangwyn and Lucien Jonas were represented by comprehensive groups of their work in this exhibition.

The Print Room was founded in 1915 by Mr. A. E. Gallatin, who at that time presented the Jesup Memorial Library with a choice collection of etchings, woodcuts and engravings by such famous masters as Rembrandt, Durer, Meryon, Goya and Whistler. The library also possesses a collection of books relating to the fine arts. Since its foundation over twenty special exhibitions have been held. These exhibitions have all been arranged and financed by Mr. Gallatin; they have all been free to the public. That the visitors, as well as the residents of Bar Harbor and nearby resorts are much interested in matters artistic, is proved by the large number of people who visit these exhibitions each summer; as many as 4,600 persons have attended them in one season.

INDUSTRIAL ART A NATIONAL ASSET

The importance of industrial art in the commercial development of the United States has been recognized by the Bureau of Education at Washington through the recent publication of a thirty-two page pamphlet entitled *Industrial Art a National Asset*. This contains a series of graphic charts and descriptive text by H. M. Kurtzworth, director of the Grand Rapids School of Art and Industry.

How much this country is behind European nations in its industrial art development and how important it is for us immediately to undertake a nationwide campaign for industrial art education, is evident from the exhibition of French art applied to industry which is

being held in New York City during the month of August. It is under the auspices of the French Government and the Franco-American Board of Commerce and Industry.

The great need for literature on the subject of industrial art education was brought directly to the attention of Dr. P. P. Claxton, Commissioner of Education, by a resolution passed at the annual convention of The American Federation of Arts held in Detroit in May, 1918.

The preface to this important publication, by Florence N. Levy, general manager of the Art Alliance of America with headquarters at 10 East 47th Street, New York City, calls attention to the fact that these charts were originally prepared to aid in securing for Grand Rapids, Mich., an annual appropriation of about \$5,000 for the maintenance of a School of Art and Industry. Similar schools might, with advantage, be established in every city having 50,000 or more inhabitants. The charts are fully described by Mr. Kurtzworth.

We have heretofore looked upon art education as a luxury. We must now see education in industrial arts as a necessity. In the few States (Pennsylvania, Rhode Island and New Jersey) where industrial art schools exist, they are the result of definite, direct demand and co-operation of manufacturers, organized workmen, and the educational City and State authorities to make the best use of the resources of their region. It is the duty of every community of American citizens to analyse the resources and industries of their vicinity to discover the need for industrial art education and to take the necessary steps to provide such training for the good of the citizens and the welfare of the Nation. This will enable the United States to have the world for its market and will bring increasing prosperity as its reward.

This pamphlet on Industrial Art a National Asset may be secured, free, by applying to the Bureau of Education at Washington, D. C.

ART NOTES
FROM
FLORIDA

Although world conditions have not been favorable to art activities, Florida has held her own, and artists from the north, each one of whom brings new incentive, finding our climate and scenery desirable, have lengthened their time for staying. The schools are doing splendid work, giving much attention to the handicrafts—rug-weaving, hat braiding, and in Bradentown, where a native clay has been found, a very attractive pottery is being made.

In connection with the State Fair at Jacksonville last November the first annual exhibition of works by local artists was held. To Mr. Durett W. Stokes, who had charge of collecting and arranging the pictures, is due a great deal of credit for the splendid accomplishment. Though the number of exhibits was not large, the standard of work shown was of the highest—it will require only a little time in which to interest the best of our painters before the exhibitions will grow. The exhibiting of pictures at many of the County Fairs will help to increase the interest and appreciation of the people of things artistic.

An unfortunate occurrence was the burning of the building given by Mr. Kanute Felix in Miami as a Conservatory of Music and Art. A large collection of paintings was installed and was well patronized. The loss of the paintings and building was estimated at \$40,000.

The Art School in St. Petersburg established by Mr. J. Liberty Tadd is being continued, since his death, by his widow and daughter.

The Florida Federation of Women's Clubs will meet in St. Petersburg in November and through it art interest will be stimulated as there will be an exhibition as well as the annual exhibitions held there by other clubs.

The Centennial Art Club of Jacksonville is still working toward one of the goals for which it was organized, the founding of a permanent Art Gallery for Jacksonville. The Club will also have a large share in the plans for the celebra-

tion of the Florida Purchase. Those devoted to art realize the wonderful impetus which this project will give to art for experts will be brought from all over for the erection and decorating of the buildings and local talent will be given the opportunity of co-operating in the creation of the setting and arrangements for the pageant. The Exposition will have an invaluable influence upon the civic development in all parts of the State in that it will be an object lesson in showing how to beautify our cities and in teaching a respect for our natural scenery which is so ruthlessly destroyed by settlers and city councils.

M. VAN DES. F.

TAPESTRIES
AND
LACES

A loan exhibition of tapestries and laces was held at the Metropolitan Museum of Art in New York from June 16th to October 31st. The exhibition was assembled largely with designers, manufacturers and dealers in the textile, costume and the allied fields in mind. The laces were chiefly French and Italian, illustrating the best handicraft of the seventeenth and eighteenth centuries. The exhibits ran the gamut from chalice veils and ecclesiastical flounces to lappets and cap crowns. The tapestries ranged from the opulent designs of the age of Louis XIV to the exquisite refinement of the eighteenth century pictorial tapestries. The intrinsic value of this exhibition was decidedly outweighed by the inspirational value not only to the public at large but specifically to that branch of the producing world in the arts represented, as well as to those branches in some way related to them in material or technique or applied uses, which must constantly draw their motifs, ideals, and encouragements from the great works of past masters in their crafts. Just at present, when the prodigious work of reconstruction throughout the country and the Herculean efforts made on all sides to win acclaim through the agency of a national decorative art engage the attention of so many right-thinking citizens, this particular kind of

exhibition offers an almost inexhaustible mine of information and an unlimited number of new stimuli. Above all, these fine pieces—not always accessible to designers, makers, and students—offer a still further argument in favor of the constant need for establishing more direct contact with the great works of former craftsmen as the chief mode of study for modern design.

Such exhibitions as this splendid loan collection of laces and tapestries form an indispensable adjunct to the regular collections of the Museum. It is impossible for a single institution to gather examples of the highest type in all branches of craftsmanship of all times, styles, and countries, even though the fabulous endowment necessary were available and individual collectors were willing to part with their treasures. For this reason a great museum must regard it as a necessary factor in the success of its work to show from time to time loan collections of fine things which will supplement or complete the list of its own possessions in a given style or type of craft.

The Metropolitan Museum was particularly happy to be able to present this exhibition, not only for the pleasure of the general Museum public, but especially as a direct agency in enhancing the practical usefulness of the Museum in the great producing fields. The expressed policy of the Museum is to make the galleries work for the benefit of American design in the industrial arts.

A group of thirty-three paintings by Jonas Lie was placed on exhibition in the galleries of the Department of Fine Arts at Carnegie Institute. Although a Norwegian by birth, Jonas Lie came to America at the age of thirteen, so he is to all intent an American artist. Lie brought to his painting his Norwegian heritage of strength, clear vision and an elemental simplicity—qualities which characterize his work. He has made consistent progress since the time his early painting was purchased from an exhibition at the



BOY SCOUT FOUNTAIN BY ANDREW O'CONNOR. GLEN VIEW, CHICAGO
SHOWING POOL AND LANDSCAPE SETTING (SEE FRONTISPICE)

Pennsylvania Academy of Fine Arts by the late William M. Chase.

It is not surprising that the construction of the Panama Canal appealed to him as a subject for painting. Nine of the paintings, notably "Toil," "The Heavenly Host," "The Gates of Pedro Miguel," "Cranes at Miraflores," "Canal Bottom," "Palms in Wind," "Rose of Valparaiso," "Local Colour, Gatun Lake," and "Cucharacha Slide," from the Panama series are included in this collection. It is particularly happy that we have a record in colour of one of America's epoch-making labours. Having seen his success with this subject, one regrets that there is but a single contribution growing out of the war. This painting, "With Our Armies at Home," is specially pertinent to Pittsburgh since it depicts a mill interior with the superb colour of molten metal being poured.

Many will be attracted by Mr. Lie's gentler paintings, such as "Nova Scotia Village," "Sunday Afternoon," "The

Birchgrove," "Gossip" and "Roses." This exhibition will continue until November 15.

ARTISTIC
INDUSTRIES IN
COMMUNITY
LIFE

A pamphlet on "The Artistic Industries in Community Life and Americanization" has just been published by the Art Alliance of America. It contains illustrations of the Art Alliance galleries during the recent Foreign Handicraft Exhibition, which was organized with the co-operation of the neighborhood houses. Nineteen nationalities were represented. The illustrations show an Ukrainian bead-worker; a French tapestry weaver at his loom; a Hungarian room with old embroidered covers and pillows; old Russian costumes and modern adaptations; Italian girls doing cut-linen work; a Swedish girl weaving; and a complete Bohemian costume.

The Art Alliance of America believes that the arts play a large part in life and

that they can be of increasing service. Community singing has already proved its value; the community theatre, with its affiliated arts of costuming and stage setting, is being encouraged; small exhibits of the best paintings, sculpture and black-and-whites would be enjoyed in any neighborhood; and the industrial arts—from the public building to the humblest home and from the gowns and jewels worn in the ballroom to the work-a-day clothes of men and women—offer endless opportunities for original work by designers and craftsmen as producers, and for appreciation by all as consumers.

The American merchant used to go to Europe and to Asia for his hand-made embroideries, weavings, carvings, etc., while in this country only machine-made goods were produced. The Great War has opened our eyes to the need for good design and fine craftsmanship and to the fact that hand-made merchandise can be produced in the United States.

We have neglected the great opportunity to develop American industrial art through encouraging the foreign craftsman within our gates to work in the beautiful trade that he followed in his own country. By helping him to continue it, the art of the United States would gain greatly.

The Art Alliance of America has made a survey of the needs of the artistic industries in New York City and as a result has established an Artistic Industries Section under the direction of Mrs. Annette Storer Pascal. The first step was the recent exhibit of Foreign Handicrafts held during June in the New York galleries of the Art Alliance of America.

The great interest taken by the public and press in this exhibition has brought definite results. Orders have been placed by manufacturers, wholesale distributors, retailers and individuals, thus providing remunerative occupation for the foreign workers. Neighborhood Houses have established work-rooms and craft groups are being formed. Co-operation has been requested through letters, telegrams and personal interviews from people interested in Americanization work. Numer-

ous classes from public, trade, and art schools came to the exhibition to study the designs.

The pamphlet devotes a chapter to Neighborhood Houses as Centers for the Foreign Born Craftsmen, telling how the work should be organized. There is also a list of the artistic industries that need the services of the craftsman. The book will be sent to any address by forwarding ten cents (stamps accepted) to the Art Alliance of America, 10 East 47th Street, New York City.

LONDON
ART NOTES

After the summer vacation, in which there was very little doing during the month of August, the galleries are now beginning to reopen, and there is some work of interest coming forward. On September 10th, Messrs. Derry & Toms opened their new and enlarged Exhibition Galleries; and besides the Exhibition itself a special programme was arranged for the opening, consisting of a selection of Folk Songs in costume by Miss Gertrude van Vladeracken (Mrs. Jan Poortenaar), the wife of the artist, and herself an actress of charm and personality, as well as a good singer. She was accompanied at the piano by her husband; and her programme consisted of Scotch and Irish, French, and Dutch Folk-Songs. There has been a great revival of interest in Folk-Music here in the last years, and Miss van Vladeracken, though less at home in the Scotch and Irish, was inimitable in the rendering of her native Dutch chansonettes.

The exhibition consisted of etchings, lithographs, woodcuts and oil paintings by Jan Poortenaar, and pastels by W. E. Forster. The special feature of Jan Poortenaar's work, which appeared at the Burlington Galleries last summer, is its directness and force, and especially is this the case in his etchings and lithographs. He loves to essay some difficult problem of drawing or chiaroscuro, such as here his tower of Westminster Cathedral, rising in shadow against the sky, his Belfry of Bruges, the massed shadow of his "Rainy Night, Thames Embank-

ment" or in lithographic art his "Bridges of Newcastle"; in the same medium his wartime studies of "London Searchlights" are a daring effort at contrasting brilliant light and deep shadow, such as tempted Whistler in such a theme as his "Nocturne—Black and Gold—The Fire Wheel," while Mr. W. E. Forster's pastels, in their luminous atmospheric effects made a good contrast to this strong etched or lithographic black and white.

I have just mentioned J. M. Whistler's Nocturne of "The Fire Wheel": this fine creation, in which the gold splashes of flame detach themselves out of the luminous darkness, was recently bequeathed by a great admirer of Whistler's genius, the late Mr. Arthur Studd, to our National Gallery. Two other masterpieces of Whistler's art accompanied this generous bequest; one being his "Nocturne—Blue and Silver—Cremorne Lights," where all is bathed in an exquisite blue-grey mist, with lights of silver,—a Thames river scene comparable to the famous "Nocturne of Battersea Bridge" in the National Gallery of British Art,—while the other is the master's charmingly fresh portrait study of "The Little White Girl." These three paintings form a valuable addition to our national collection, whose masterpieces, after their temporary seclusion, are now returning to light.

The Twenty-One Gallery opened its autumn season with a good general exhibition of works, which included engravings by Marcantonio and Ghisi, drawings by Burne Jones, lithographs by Shannon, and paintings of the most modern note by Sickert and D. J. Ferguson. The Leicester Galleries have just opened with an exhibition of the same general character, which has all the advantage of diversity; while at the Twenty-One Gallery, besides that charming etcher the late Edgar Wilson, who was never sufficiently appreciated in this medium, Mr. F. I. Griggs shows two etchings, which like many of his studies, may be called imaginative architecture. Mr. Griggs' etchings are clean, strong and firmly handled, whether they represent imagin-

ary scenes or actual buildings. It has been pointed out that "the link between these two is architectural and historic truth; for the imaginary scenes are not mere antiquarian compilings thrown together to make a 'picturesque' effect. They are such as might have existed—and did exist. They really do teach us of the wonderful beauty of the past. A still air of antiquity, and a deep sense of repose brood over most of these plates. The lonely church towers, little remote chapels, aspects of quiet rural life amid the crumbling ruins of priories give them a peace over which the soft light of evening spreads a last tranquillity." Good examples of these etchings are "The Pool" and "The Gresset,"—showing the massive bastions of some imagined mediæval fortress,—in the present exhibition. "Stepping Stones" and "Ashwell," this last a lofty tower of English gothic climbing into the heavens, are very characteristic and finely imaginative work.

I have mentioned the admirable general exhibition just opened at the Leicester Galleries, which includes paintings by Augustus John, Charles Sims, Walter Sickert, and the Venetian Emma Ciardi, beside R. Signac's study of "The Harbour," painted in the "divisionist" method and drawings in the Entrance Gallery by Burne Jones, Simeon Solomon, Edward Stott and Philip Connard. A few doors from this the Burlington Gallery has just closed a most interesting show of Hargrave's poster designs, which have marked originality, and frequently imagination in such scenes as "The Council Fire" or "The Canoe Song." Mr. Hargrave is no believer in educational methods which kill individuality by the cramming process; and this feeling finds expression in his satire entitled "Education," in which a pedantic schoolmaster is complacently regarding his small charge placed upon a crucifix, nor is the fancy portrait of "Sinn Fein" very complimentary to the politicians who have just now such influence in Ireland. The artist generally uses water color or pastel for the conveying of his ideas; occasionally he turns to oil, as in "When the Wind Gods Call."

We need better poster design badly this side; and any work of original power is more than welcome.

G. B.

ART IN
CHICAGO

The Housing Committee of the Central States Division of The Art Alliance of America is taking an active interest in the preservation of old residential sections of Chicago which represent a worthy style of architecture. Old Chicago is only to be found in the wards within a mile north of the Chicago River. Skyscraper hotels and the widening of the Lake Shore Drive according to the new city plan have torn down many famous homes and the encroachment of business blocks destroyed others. However, the needs of a studio building for the increasing army of artists overflowing the beautiful Tree Studio community, the Pearson Street studios, the Fine Arts Building, and the colony near the Midway Studios, led the Art Alliance Committee to sign papers for a group of old stone houses in the select neighborhood at the Lake Shore Drive and Ontario Street, less than a mile from the heart of town and near the lake shore itself. An architect is remodelling the buildings to accommodate several artists who will take whole floors for their purposes, and twelve artists who will occupy smaller quarters, consisting of studio, sleeping balcony, kitchenette and bath. The exterior of the building is to be treated in Italian style. An Italian arch will lead to a fine interior court with a fountain, and all the studios have excellent light as the building is on the corner and its greater exposure has north windows.

The Art Alliance of America, Central States Division, joined the Fashion-Art League of America at a banquet at the Auditorium Hotel in Chicago, at the annual convention of the latter the third week in September. Director George W. Eggers, of the Art Institute; Mrs. John Buckingham, president of the Public School Art Society; Miss Lucy Silk, Supervisor of Art in Chicago Public Schools; President George W. Stevens, and Vice-President Lionel Robertson, of

the local Art Alliance, and trustees of the Art Institute, were at the speaker's table, with Mme. Alla Ripley, president of the Fashion-Art League, and M. D. C. Crawford, of the Museum of Natural History, New York, and design editor of *Woman's Wear*. Mr. Crawford was the speaker of the day. The 150 guests were largely artists and practical designers in the arts of commerce. In Gunsaulus Hall, Art Institute, was staged an exhibition of textiles and fabrics designed and made in America. There were various small exhibitions of textiles showing American dyes and printed fabrics and weaves illustrating American ideas in design, at the hotels. The Art Institute exhibit was well attended and the Art Alliance extended the period.

Nancy Cox MacCormick, a Chicago sculptor who has been giving her time the last year to reconstruction problems and the rehabilitation of handicapped soldiers as well as crippled children, has put into effect a plan for toy-making in the Cheer-Up Shop of the Cook County Hospital. The toys of artistic and play values will be shown at the Toy Exposition at the Art Institute in December.

The Sculpture Committee of the Central States Division of the Art Alliance of America is the recipient of a fund to establish a Medal in Dress Design. Nancy Cox MacCormick, Leonard Cru-nelle, and Albin Polasek, sculptors, will decide on the design for the medal, which will be awarded for the first time at the annual autumnal show of the Fashion-Art League in Chicago.

Mr. Taft's colossal work, "The Fountain of Time," will be erected on the Midway near the University of Chicago this fall. The big sections have been moving from the studio to the green lawns on the Midway since August. "The Fountain of Time" has elaborated considerably in the larger work, adding detail and developing ideas beyond the plans of the smaller model. The eighty-eight gigantic figures of men and women, and some children, agitated by passionate emotions, are crowding one against the other as they apparently progress across an arched

bridge representing the "span of humanity" in the brief time allotted them. The work is in plaster and if the public gives approval it will be reproduced in permanent material. The carrying out of the idea which has occupied ten years of Mr. Taft's life, was made possible by the Ferguson Fund of \$1,000,000 for sculpture in Chicago, administered by the Art Institute.

**CHILDREN'S
ART CENTRE**

The Children's Art Centre of Boston reports four exhibitions since last May; one of South American Butterflies; one of drawings, water-colors and woodblock prints of children by Florence Wyman Ivins; a third of reproductions of child pictures by Jessie Willcox Smith; and the fourth, illustrations to "Ali Baba" and to "Sleeping Beauty" by Edmund Dulac. For variety minor changes were made in the permanent exhibition every two weeks. Several scrap-books have been made for the children with loose leaf photograph albums of gray paper, the pictures having been cut from many magazines. In addition to illustrations, reproductions of interiors, portraits, landscapes and photographs of statuary made a variety that the children found entertaining. A list of the artists included Maxfield Parrish, Jessie Willcox Smith, Edmund Dulac, Rembrandt, Vermeer, Boutet de Monvel, Walter Crane, Elizabeth Shippen Green Elliott, Howard Pyle and Auguste Rodin.

**PITTSBURGH
FRIENDS
OF ART**

Four years ago One Hundred Friends of Pittsburgh Art grouped themselves together pledging annual contributions of ten dollars each to a fund for the purchase of paintings by Pittsburgh artists. Twelve paintings have thus been acquired and presented by "The Friends" to the Pittsburgh Public Schools. Of these paintings, only two are by the same artist,—a proof that the plan has been an incentive for good work and a nucleus for a Circulating Gallery of which Pittsburgh may well be proud.

BOOK REVIEWS

GREAT ARTISTS AND THEIR WORKS BY GREAT AUTHORS. COMPILED BY ALFRED M. BROOKS, Professor of Fine Arts, Indiana University, Marshall Jones Company, Boston, Publishers. Price \$2.00 net.

Professor Brooks is the author of one of the most illuminating books on art that has been written "Architecture and the Allied Arts" published in 1914. The present volume represents not his own writings but bits written by others which he, himself, has found instructive, engaging, provocative of thought. The book is divided into four sections; an introduction in which the excerpts set forth refer to the principles and meaning of art, and three divisions dealing in context severally with the subjects of architecture, painting and sculpture. Those quoted are of many lands and many minds, and not all are what one would term recognized authorities on art. Professor Brooks has selected as worthy of inclusion the expressed opinions of large minds, not specialized. For instance, there are quotations from Lord Bryce, William M. Thackeray, Henry James, Charles Reade, John Hay, Victor Hugo. Ruskin, on the other hand, is much quoted, as are William Morris and Walter Pater. In no sense is this book intended to be read from first to last in successive sittings, nor is it purposed for the immature student. For study clubs and for individuals seeking to fortify their own opinions with the clearly reasoned opinions of those who have treated the philosophy of art in a thoughtful and scholarly fashion, it will, however, be found of great value.

THE FINE ART OF PHOTOGRAPHY. BY PAUL L. ANDERSON. J. B. Lippincott Company, Publishers. Price \$3.00 net.

In his foreword the author explains that whereas in "Pictorial Photography, Its Principles and Practice," he endeavored to produce a text book which should furnish technical information to those camera workers who desired to express

artistic impulses, his aim in preparing and presenting the present volume is, on the other hand, to point out the underlying principles of art in order that they can be applied to photography and to encourage the student of the subject to apply these principles in his own work. In other words, this book deals with composition, values, rendering, in general and the application of these principles in landscape, genre, architectural and portrait work. It is written by a most accomplished pictorial photographer for other photographers, but it will be found instructive by those who wish to gain a better understanding of the meaning and fundamental principles of art, whether they make use of the camera or not. A chapter on Motion Picture Work is not only extremely up-to-date, but prophesies a great and still unexplored future for this branch of pictorial photography. This is altogether a most instructive and valuable book.

THE WAR IN CARTOONS. COMPILED AND EDITED BY GEORGE J. HECHT. E. P. Dutton & Company, New York. Publishers. Price \$2.50 net.

Value would attach to this publication if for no other reason than because it makes permanent record of one of the means employed by the Government to win the war, utilizing for that purpose a power, the force of which had not previously been recognized. A National Bureau of Cartoons was established in December, 1917, under the auspices of the National Committee of Patriotic Societies. The following June this Bureau was taken over by the Committee on Public Information. From then on until the war ended a *Bulletin for Cartoonists* was published weekly by the Bureau and sent regularly to every cartoonist in the United States, of whom there are about five hundred in number. These *Bulletins* contained subjects for cartoons as suggested by the United States Food Administration, the Treasury Department and other Government agencies. No pictorial ideas were given, each cartoonist being left to express his own thoughts in his own way; thus, as Mr.

Hecht says, "A considerable cartoon power was developed which helped the Government in stimulating recruiting, popularizing the draft, saving food and fuel, selling Liberty Bonds and War Savings Stamps, warning against German propaganda and in solving a myriad of other difficult war problems." A hundred of the best of these cartoons have been selected and republished in this volume with explanatory notes. Many are extremely poor, indeed, compared with the great cartoons of Raemaekers the majority are feeble, but it should not be forgotten that they did to a great extent meet the need of the time.

ON THE OHIO. BY H. BENNETT ABDY. With illustrations in two colors from drawings by Rowena Meeks Abdy. Dodd, Mead & Co., Publishers, New York.

Primarily this is a book of travel, an account of a cruise of exploration made by the most prosaic of river steamboats on the Ohio, which, to the average traveler, does not suggest a glamor of romance. The voyagers in this instance, however, were artists and their trained vision discovered much that was surprisingly and delightfully picturesque all along the way. "On the Ohio" is indeed in this sense a picture book for it recounts not merely adventures but graphically describes picturesque scenes in great number. The starting point was Cairo and the place of debarkation, Pittsburgh, but the journey was leisurely and there were many stops by the way. No tour in an out-of-the-way part of Europe would have yielded greater pleasure, it would seem, than this voyage of discovery in our own land.

Under the joint auspices of the Educational Department of the State University of New York and the American Federation of Arts, and under the direct management of Mr. Allen Eaton, Field Secretary of the Federation, a Homelands Exhibition of Arts and Crafts by Foreign Born is being held this month in the Albright Gallery, Buffalo, the Memorial Gallery, Rochester, and the Public Library, Syracuse.

THE AMERICAN MAGAZINE OF ART

DECEMBER, 1919

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- PENNSYLVANIA ACADEMY, Philadelphia.** Annual Water Color and Miniature ExhibitionNov. 9 to Dec. 14, 1919
- AMERICAN SOCIETY OF MINIATURE PAINTERS, Arden Galleries, New York**Nov. 24 to Dec. 31, 1919
- NATIONAL ACADEMY OF DESIGN.** Winter Exhibition. Oil Paintings and Sculpture. Fine Arts Building, 215 W. 57th Street, Dec. 13, 1919, to Jan. 11, 1920
- CORCORAN GALLERY OF ART.** Washington, D. C. Biennial Exhibition Oil PaintingsDec. 21, 1919, to Jan. 25, 1920
- ARCHITECTURAL LEAGUE OF NEW YORK.** Annual Exhibition. Fine Arts Building, 215 W. 57th Street, New York City, opens.....Jan. 31, 1920
- AMERICAN WATER COLOR SOCIETY.** Annual Exhibition. National Arts Club.....Feb. 4 to 27, 1920
- PENNSYLVANIA ACADEMY, Philadelphia.** Annual Exhibition Oil Paintings and Sculpture, opens.....Feb. 8, 1920
- NATIONAL ACADEMY OF DESIGN.** Annual Exhibition Oil Paintings and Sculpture. Fine Arts Building, 215 W. 57th Street, New York City, opens.....Mar. 19, 1920



SIMEON AND THE YOUNG CHILD

A PAINTING BY

MARION BOYD ALLEN

THE AMERICAN MAGAZINE OF ART

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PROPOSED BUILDING FOR THE JOHN G. JOHNSON COLLECTION

THE FAIRMOUNT PARKWAY OF PHILADELPHIA

BY ANDREW WRIGHT CRAWFORD

Secretary, Art Jury of Philadelphia

THE actual execution of plans is the inspiring note in the civic art of the past decade. Theretofore many plans for American cities appeared on paper and stayed on paper. That fact may have accounted in part for the general pessimism concerning municipal government which was so characteristic of the last quarter of the past century, a pessimism that had been spread broadcast.

That pessimism was not a mere bit of public psychology. It was worse than a characteristic. It was an influence. It crippled action. It halted progress. It could be broken only by action. And in 1893 three paper plans appeared which were acted upon. The Elliot plan for the Outer Park System for Boston was

one of them; another was the Kessler plan for an interior park system for Kansas City; the third was Burnham's plan for a Group of Public Buildings around a formal water centre. The Group was realized in staff, and the nation awoke to find the Court of Honor of the Chicago World's Fair, the creation of an American city, world-famous because of its sheer beauty. "If in staff, why not in stone?" This natural query is resulting throughout America in notable civic centres, including the delightful, completed Springfield Group and the well advanced Washington, Cleveland, San Francisco and Des Moines Groups.

The paper plans for park systems have been even more pronouncedly suc-

cessful. Daring and pervasive as was Kessler's plan for Kansas City, the system that exists today far surpasses the dream of a quarter century ago. Unprecedented in its comprehensiveness as was the late Charles Elliot's conception, Metropolitan Boston possesses a greater system today than he had courage to put on paper. The greatest social service rendered to the public by any area of ground is the acreage occupied by the Recreation Centres of Chicago, a success due in its architecture and landscape design to Burnham, Bennett and Olmsted.

Recognition of the leadership in parks and playgrounds gained by city governments that once were so much condemned, is generously given abroad. It is worth while quoting briefly from a paper on International Contributions to Town Planning, by S. D. Adshead, one of the editors of the *Town Planning Review*, published by the University of Liverpool:

"The American contribution, in contrast to the English, has been brilliantly discursive. * * * The scientific provision of recreation is America's most concrete achievement and it has taken the form of the working up of parks, playgrounds and open spaces into an organized system. * * * In this connection America has advanced ahead of any European country. The subject is divided into two sections; the provisions of parks and playgrounds in proportion to population, and the linking of them up together into a system and to the country by means of circumferential and radial parkways.

"There is also the intensive use of open spaces, in which the utmost possible value is extracted from them, as exemplified in the playgrounds and neighborhood centers of Chicago, Milwaukee and other towns. The old conception of a mere passive open space is here shown to be only the beginning of its full possibilities. There is also visible a gradation in the character of the open spaces. There are, for example, those near the center in the form of small playgrounds and formal town gardens—the Luxembourg Gardens of Paris, and the Parc, Brussels, illus-

trate this type. There is then, further out, the great Town Park, still highly artificial in its layout; the Prater at Vienna and the Bois de la Cambre at Brussels are typical examples of this. Finally, there are the Nature Reserves or stretches of open country left in their natural state, but prevented from being spoiled by any buildings. The wooded hills round Vienna and the Forêt de Soignes at Brussels are admirable European examples of the Nature Reserve; but although Vienna and Brussels, and other European towns, possess to a more or less extent these types, in no instance can they be seen definitely joined together in the same way as at Boston, which represents the highest achievement in this direction—the Metropolitan Park System extending over 38 neighboring cities and townships, and including 15,000 acres of parks and 25 miles of parkways."

The project for the Fairmount Parkway of Philadelphia was broached some time before the three notable projects for Chicago, Boston, and Kansas City. It was conceived as a park plan at first. It was proposed that Fairmount Park be extended into the city. Several routes were suggested, including a direct route from the southeastern terminal of the Park to the City Hall, cutting existing street lines diagonally. Such a route was actually placed upon the city plan in June, 1893, in accordance with an ordinance of City Council, approved April, 1892, only to be followed by the repeal of the ordinance in 1895.

The project lay dormant for nearly a decade, during which time, however, the Philadelphia & Reading Railway tracks were depressed, Pennsylvania Avenue being constructed "on the roof over the tracks," and led for several blocks from the Park directly toward the City Hall, seeming to point the way that the Parkway route should follow.

Agitation for the construction of the Parkway would not down. Organizations were continuously and persistently urging the project, and in 1902 the Parkway Association was formed to further it.



THE PHILADELPHIA MUSEUM OF ART. MAIN ENTRANCE
CONTRACT FOR CONSTRUCTION MADE LATTER PART OF JULY 1919

An ordinance was again approved on March 28, 1903, ordering the Parkway placed on the city plan, following a somewhat irregular route, in effect widening Pennsylvania Avenue on its southwest side and extending it to Logan Square. A point to be noted is that we secured the razing of a number of the buildings during the next few years. This is much more important than it seems. Physical progress makes for more progress; tearing down buildings on such a route makes the need for tearing down the next group so obvious that the mere logic of the physical situation induces action. The project seems to keep going of its own momentum, and certainly individual effort becomes more productive of results.

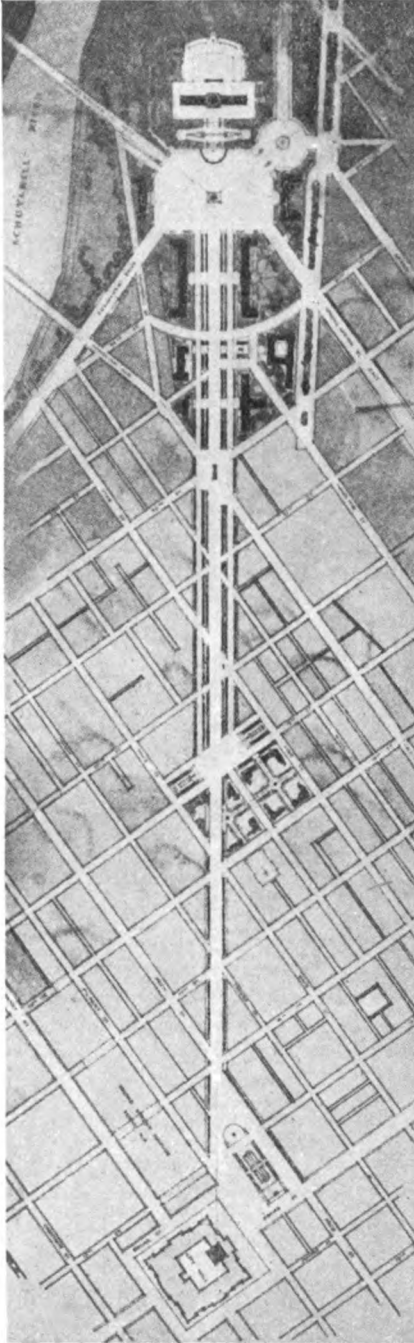
In 1907 the Fairmount Park Art Association employed Messrs. Trumbauer, Zantzinger and Cret to prepare a plan for the Parkway. This was adopted by the city, with the quietly determined backing of the late Mayor Reyburn. A partner of Mr. Zantzinger, C. L. Borie, Jr., was largely responsible for the plan. Their plan has been enlarged and enriched by M. Jacques Greber's plan, pre-

sented during the past year, and both of these are reproduced.

The property required for carrying out the Zantzinger, Cret and Trumbauer plan has all been acquired. The plates showing the route of the Parkway in 1907 and twelve years later tell the story. It is a really tremendous achievement.

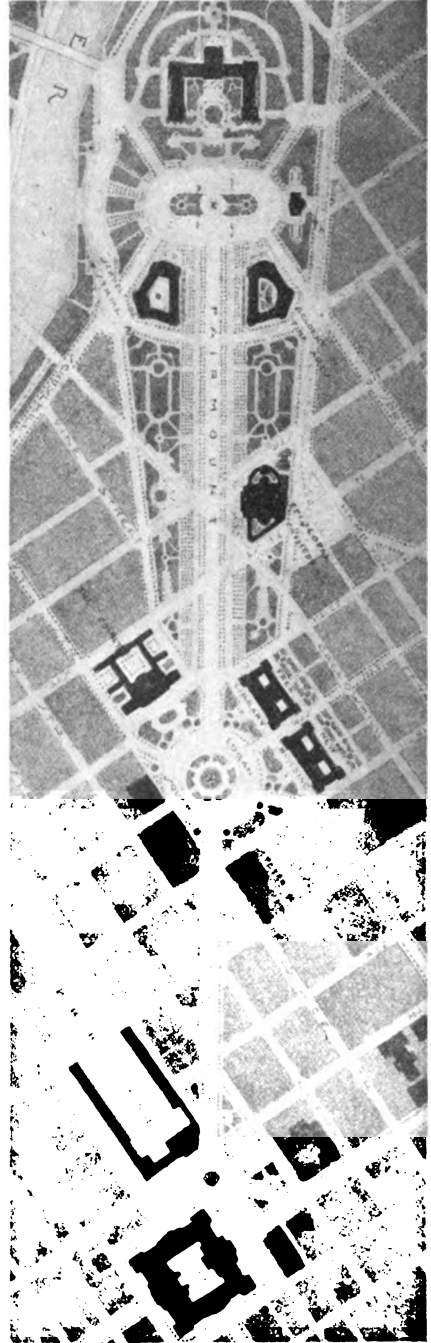
There is no doubt that the delays that have so sorely vexed our souls, have benefited the project. A far greater result has been achieved than was dreamed of in the nineties. For the Parkway is not only an extremely important extension of Fairmount Park into the very center of the city, unusual as that is. It is a fundamental correction of the City Plan, introducing a much-needed, diagonal thoroughfare from the City Hall north-westward. It creates three great plazas. It provides for three groupings of public and semi-public buildings. It creates the groundwork for an unequalled group of Art Buildings.

The opportunity is unique. The Southeastern end of Fairmount Park is marked by a dominating mound on the



COURTESY OF THE FAIRMOUNT PARK ART ASSOCIATION

THE PARKWAY AS SHOWN IN PLAN MADE BY TRUMBauer, ZANTZINGER & CRET FOR THE FAIRMOUNT PARK ART ASSOCIATION, 1907



COURTESY OF THE FAIRMOUNT PARK ART ASSOCIATION

PARKWAY AS SHOWN ON PLAN MADE BY JACQUES GREBER FOR THE COMMISSIONERS OF FAIRMOUNT PARK IN 1917 AND NOW IN COURSE OF CONSTRUCTION

top of which the extensive Fairmount Reservoir was constructed. This has been abandoned and on the same dominating height the Philadelphia Museum of Art is being constructed, loans of \$2,000,000 for the building having been authorized by the voters at elections. The axis of the Parkway leads directly from the center of the main façade of this building to the City Hall. Thus the Art Museum will dominate the Parkway through its entire length of 6,300 feet. On another side and at the foot of the Fairmount Hill, far down below the Museum, the Schuylkill River flows. The river bends just as it reaches the mound, so that the Museum will dominate also two charming stretches of the river, one to the south, along the projected Schuylkill Embankment drives, and the other to the northwest, where the river flows through the lovely, undulating, tree-covered park. The Museum is so located that one of its two major end pavilions is on the axis of the existing Spring Garden Street, and the other on the axis of the proposed Schuylkill Avenue.

In front of the Museum, at the foot of Fairmount Hill, it will be observed a broad plaza is called for by the plans. This will be four hundred feet in width and about 900 feet in length. As the Parkway leaves the Fairmount Plaza, as it is named, it is to be flanked on either side by buildings, one of which is to be the new Pennsylvania Academy of the Fine Arts, and the other the new Pennsylvania Museum and School of Industrial Art. These institutions have made formal applications for the respective sites, and the applications have been granted. In the immediate vicinity of these buildings, perhaps fronting on the northeast side of Fairmount Plaza, the John G. Johnson Gallery will be built, if allowed by the courts; hearings on the petition are now being held.

The opportunity to group four buildings devoted to art on four ideal sites is indeed unique. The opportunity is superb and Philadelphia knows it and proposes to realize 100% of it.

Yet this art group is only one of the features of the Parkway. The area between Logan Square and the Crescent, the street that runs on the southeast side of the locations for the Academy and the School of Industrial Art, a distance of four blocks, is to be developed as "The Parkway Gardens," for the development of which the most elaborate of the Greber landscape designs has been prepared. Ground for only one building, a new Episcopal Cathedral, has been allotted in this section.

Logan Square, one of William Penn's original parks, is to become the centre of another important grouping of buildings. In addition to the Roman Catholic Cathedral, the Academy of Natural Sciences and the Wills Eye Hospital, already there, the city has provided for the construction of the Central Library, for which loans of \$3,750,000 have been approved by the electors. A loan of a half million for beginning the construction of a new Municipal Court Building has also been authorized. These two buildings are to be on opposite sides of the Parkway as it leaves the northwest corner of the Square, thus constituting an elaborate entrance to "The Parkway Gardens."

The Parkway proper is 250 feet wide between the Fairmount Plaza and Logan Square. A circle has been made in the centre of the Square, which has been enlarged so that it extends from Eighteenth Street to Twentieth Street, the dimensions of the open space thus created being 950 feet by 730 feet. Between Eighteenth Street and Sixteenth Street the Parkway is 140 feet wide. At Sixteenth Street it again broadens out into a somewhat irregularly shaped plaza in front of the northern side of the City Hall, extending to Broad Street, this plaza being roughly 1,000 feet in length and over 500 feet in width.

This Central Plaza is to be enlarged, it is expected, by moving the Broad Street Station of the Pennsylvania Railroad 100 feet west of Fifteenth Street, the façade of the new station turning and extending along the southwest side



COURTESY OF THE FAIRMOUNT PARK ART ASSOCIATION

THE ROUTE OF THE PARKWAY IN 1907 BEFORE CONSTRUCTION. FROM A PHOTOGRAPH



COURTESY OF THE FAIRMOUNT PARK ART ASSOCIATION

THE ROUTE OF THE PARKWAY IN 1919 DURING PROGRESS OF CONSTRUCTION WORK
FROM PHOTOGRAPH

of the Parkway. The railroad owns all the property on the north side of Filbert Street north to Cuthbert Street, and would like to have Filbert Street vacated. There is thus a quid-pro-quo, the station being moved west of Fifteenth Street, the railroad surrendering the property it occupies to the city, and the city vacating Filbert Street. It is also possible that the railroad may be depressed, like its line in New York City, which would be a great betterment.

The plaza north of the City Hall will of course become a great centre of public and semi-public buildings.

Doubtless, those who are not familiar with this project and the progress already made, are wondering what it has cost, and how the money has been raised. About 1,000 properties have been affected and as many buildings have been removed. For the ground for the Parkway, \$17,000,000 have been expended. This does not include the funds for the Art Museum and Library. The money was made available as the result of a number of votes by the people on bond issues, just as the money for the Art Museum and the Free Library has been made available. That is not the least remarkable thing about the accomplishment. The question of the issue of bonds for the undertaking was submitted on quite a number of occasions over a stretch of a dozen years, and in every case a large majority favored the issue.

The construction of the Parkway is the greatest Twentieth Century accomplishment of any city of the world. This is not said as a boast but as a matter of fact. It is said with due regard to, and knowledge of, notable things done by other cities in this Century. The Kingsway in London is a mile in length and only 100 feet in width, and is merely a much-needed street. Rio Branco, of Rio de Janeiro, opened in 1903-4 at a cost of \$7,000,000, is 6,500 feet long but only 108 feet wide, and only 600 buildings were demolished in preparing the way. The Seventh Avenue Extension and the widening of Varick Street in New York is chiefly a widening, and it is only 100

feet wide at that, without any grouping of buildings; it is a much needed roadway, with none of the other characteristics of the Fairmount Parkway. The widening of Michigan Avenue in Chicago is merely a widening, not a diagonal cutting, as is the Parkway, and at its maximum reaches only 140 feet, while the Philadelphia Parkway is of that width at its narrowest, and for two short blocks only.

It is its threefold character of affording opportunities for several great groupings of public buildings; of bringing Fairmount Park to the heart of the city; and of creating a great traffic way, that makes the fact that the Parkway is now in use of national interest.

I began this paper by referring to former pessimism concerning municipal government in the United States. While it was rampant, those same municipal governments were creating world-standards in the Recreation Centres of Chicago, in the Park Systems of Boston, Kansas City, and Minneapolis, and in the Parkway of Philadelphia.

At the Convention of the American Federation of Arts last Spring, Cleveland and New York men justly heralded their great success for the two past years in the introduction of the practise of having symphony orchestras give concerts in Art Museums and were eagerly spreading the gospel, when a Philadelphian stated that the Pennsylvania Academy of the Fine Arts had been doing that for twenty years. The situation was entirely typical. Philadelphia has had no just sense of its responsibility for spreading knowledge of its fine things finely done, but waits for twenty years till some other city gets the credit for them. But that type of Philadelphia is passing. The mere possession of great works of art, whether in painting, in sculpture, in architecture, in landscape architecture, or in civic art, creates a trusteeship. It requires that knowledge of that possession should be imparted to the country, not especially for the glory of the city,—though patriotism, like charity, begins at home—but for the

benefit of our fellow Americans. What one city has done another may equal. Philadelphia has done the biggest municipal thing done by any city in the first twenty years of the Twentieth Century.

We propose that the second twenty years will see the same leadership fall to Philadelphia—and competition will help us and help our competitors and stir up other American cities.



LAURELTON HALL

THE LOUIS COMFORT TIFFANY FOUNDATION

BY STANLEY LOTHROP, DIRECTOR

MR. LOUIS COMFORT TIFFANY has lately given Laurelton Hall, his country place at Oyster Bay, Long Island, his art collections and a large endowment fund for the establishment of a school or colony for artists, to be called the Louis Comfort Tiffany Foundation. It is not Mr. Tiffany's desire that the Foundation offer the student technical instruction for which good schools already exist, but that it provide a place in which artists, who have received such instruction and have given proof of talent

shall be able "to find themselves" amid stimulating and sympathetic surroundings. It has always been the Founder's belief that academic training if continued too far often impedes the growth of the student's own artistic individuality. There comes a moment in every artist's development when he can derive more from the study of Nature and the analysis of the technical accomplishment of artists of other periods and countries than from formal instruction. The Foundation therefore aims to give the student abso-

lute freedom to develop his artistic imagination in whatever direction may be its trend unhampered by the ordinarily accepted conventions.

This idea, however, does not preclude wholesome criticism and counsel from artists of superior technical knowledge in the student's own particular field. It is the plan of the Foundation to invite well-known artists to Laurelton at frequent intervals, where they will be able to work themselves and can help the students by sympathetic comradeship and advice.

No distinction will be made in favor of any particular class of artists. All will be welcome alike at Laurelton, whether painters, sculptors or designers in the Industrial Arts. The designers of jewelry, enamel work and wood carving can easily be provided with working facilities, and other arts will be accommodated whenever feasible.

Students must be American citizens between the ages of eighteen and thirty, and women will not be accepted during the ensuing year on account of the difficulty of providing separate living accommodations. It is the intention of the Foundation, however, to include women at a later date. The students will be selected upon the written recommendation of well-known artists in their particular field. Three such letters will in general be required and an illustrative specimen of the student's work. Owing to the necessarily experimental nature of the undertaking during the first year only a limited number of students will be accepted. In general, each student will pay a small weekly charge, although money Fellowships sufficient to pay this charge and travelling expenses will be offered in exceptional cases.

The building in which the students will live is provided with hot and cold water, electricity and central heating plant. It contains several large studios and a workshop with electrical power. It is Mr. Tiffany's desire, however, that the painters do much of their work out of doors when the season permits.

Laurelton Hall has occupied a large

share of Mr. Tiffany's attention during the last fifteen years. Not only the architecture of the house itself, but every piece of furniture, rug, and wall covering has been designed by him, and many of his finest windows decorate its interior. In it Mr. Tiffany has also arranged his carefully selected Chinese and Japanese collections, which include paintings, bronzes, lacquer and enamel work and a large number of Japanese prints. Many rare examples of Oriental rugs and carpets cover the floor and walls. It also contains a complete collection of Indian baskets and other objects of Indian art. The art library which is also located in the house is already very large, and the Foundation will continue to increase it from time to time. Although Mr. Tiffany will continue to reside at Laurelton Hall during the summer months, the students will always have free access to its collections and library.

The picture gallery decorated with an Indian façade of the 16th century is another interesting feature of the place. The gallery contains modern American and Spanish paintings in oil and water color and a collection of Favrite glass. There is also a Chapel decorated with a beautiful Romanesque altar in mosaic which was exhibited by Mr. Tiffany in the Chicago Exposition of 1893, and with several of his best windows, including the well-known "Deposition" window.

Much of the charm of Laurelton, however, depends upon its setting in a hilly and wooded park sloping down to Cold Spring Harbor. The park contains many fascinating walks and drives bordered with mountain laurel and rhododendrons which offer unexpected glimpses of the bay. The Foundation has been presented with eighty acres of land skirting the harbor, which will give the students boating and bathing. There are also tennis courts and bowling alley.

During the period in which the Foundation is open the members of various other art institutions will be invited to visit Laurelton from time to time, and other visitors will also be admitted under certain restrictions.



INTERIORS LAURELTON HALL

This gift is a fitting culmination to Mr. Tiffany's own ceaseless endeavor to create artistic productions in almost every field of art. Under the influence

He began his experiments in this field as early as 1875. His inventions have practically done away with the use of painting or enameling on the glass, thus



ENTRANCE LAURELTON HALL

of Samuel Coleman and George Inness, his early years were devoted to painting rather than to craftsmanship. His earliest work was mostly in the direction of landscape painting, later he became interested in figure painting which led him to large decorative compositions. Mr. Tiffany, however, is perhaps widest known through his work in stained glass.

greatly increasing the purity of the color. He has also done very much to improve the color quality of the glass itself. For this purpose he established a glass furnace of his own in 1873, and in 1893 the famous furnaces at Corona, Long Island. At the same time, Mr. Tiffany has devoted much effort to the production of smaller objects in glass and enamels and

to the designing of jewelry. He has been the foremost exponent of the arts and crafts movement in America. Although falling under the spell of the oriental craftsmen, he has been able to borrow something of their spirit without becoming a copyist. This independence and originality are to be found in the forms of his work as well as in the designs wrought upon them. Mr. Tiffany has also done much in textile designing in order to obtain rugs and hangings which should harmonize with certain given interiors. His latest work has been largely decorative schemes in mosaics. His knowledge of glass and his color sense have developed this art in an entirely new direction.

It is not the purpose of this article to describe the various activities of Mr. Tiffany's career, but merely to point out the ground covered and the influence that his technical accomplishment must necessarily exert over the group of students who will be assembled at Laurelton. He has always stood for the freedom of the imagination as against the overworked formulae and the "styles" which so hamper many of our present craftsmen. While there is nothing in the organization of the Foundation intended to perpetuate Mr. Tiffany's own peculiar artistic style, it is hoped that the students will remain true to the ideals of individuality which he has always maintained throughout his artistic endeavor.

OUR NEEDS AND OPPORTUNITIES IN THE INDUSTRIAL ARTS*

BY JAMES PARTON HANEY

Director of Art in High Schools, New York City

THE war has been a great promoter of change. Many things have been altered and many more are to be. Among the latter will surely appear the art teaching of the public schools. All realize that the present conditions spell mutation. But what form is it to take? What is the change to be?

The art teaching of our schools has never been on a firm foundation. Our teachers have never agreed as to what they were to teach. The past has therefore seen many different standards. Some have advocated the teaching of drawing as discipline of hand and eye; others have stressed technique; and others still have urged the subject as a means of stimulating appreciation, of training in taste. Small wonder then that the effort of over fifty years has not seen art placed upon a firm foundation, and that in many quarters it is still regarded as an appendix to the course of study—a frill tucked into

the school's work by enthusiasts who, touched by the aesthetic fever themselves, would seek to communicate it to others and thus make artists of the many.

Now come forces affecting the fundamental principles of the curriculum. These can not fail to act upon art teaching as on other teaching. The war has brought many economic questions to the fore. Thousands have been forced to read and think of trade relationships and trade opportunities. Thousands who have hitherto thought of education locally and casually have come to see in it something of its national significance. The note of practicality is being sounded with increasing insistence, and teachers who have pled for their subject because of its cultural value are being asked to show how the knowledge they would give connects itself with the life and work of a nation which must in myriad channels meet the work of peoples of other nations.

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The country, through the shock of war, the conscription of its citizens, and the mobilization of its industries, has perforce been through a process of national stock-taking. It has appraised its resources and found many of them marvellously rich. But not all. On the educational side there have been discovered serious shortcomings, and a comparison of methods at home and abroad has forced the conclusion that an industrial nation which is to play its part must look to the economics of its school system as well as to the economics of its trade relations.

All this means that every aspect of school room study is to be brought under revision, and one of these aspects is the subject of art. Its advocates must see to their speciality and reconsider its teaching.

THE STUDIO TRADITION

Our ideas and ideals of art have largely been shaped by painter and sculptor. For years we have been taught to think of art in terms of paint and clay. There has thus arisen through the schools and throughout the nation what may be termed the studio tradition. This conceives of art as something which deals with representation in graphic or glyptic form. It talks of art as if its principles were limited to paintings and statues and by implication belittles other forms, or slightly refers to them as the minor arts or the industrial arts.

Our art teachers have been trained in the studio tradition. They have been born to it, and it has vitally affected their point of view. They have been taught to think that the arts of representation are "fine arts," and have a superior dignity attached to them. Their teaching has reflected this interest. With little insight into the importance and industrial value of design, they have formulated drawing courses and taught them in terms of the painter's atelier. The pictorial side of art has been stressed and its relation to industry largely ignored. This has been against the success of the instruction. The studio tradition has been a bad foundation on which to build. It

has given a wrong slant to the thinking of all who have come under its spell.

As an industrial nation we need above all to see art as a practical thing; not as something removed from us, but as something intimately related to our needs. A training that makes us think of art only in terms of pictures or sculpture, estops us from thinking of it as something which enters closely into everyday questions of dress and house decoration, into shop-keeping, manufacturing, advertising and civic betterment. Any form of art training based on the studio tradition systematically leads us away from the needs of our surroundings. More than this, it gives us a power of expression of far less value than one which deals with line, form and color, in practical decoration. It warps the judgment of our young people, and moves many who are needed in the field of the industrial arts to crowd into the already crowded studios of picture makers.

All this is not to say that representation, as representation, is not to be taught. That were a foolish statement—for it is agreed that training in the elements of drawing must be given. The point does not lie here. The question is, what shall be the purpose of our instruction? What shall form the principles back of our class-room lessons with which all of our practice must square? Here it is held that, as an industrial nation, we are vitally concerned in an art closely related to our needs. This is the art of decoration, constructive and applied. Representation is but a means to an end, and the foundation of our course should be laid upon the principles of design. These should be offered to the pupil, practically from the first years in school that the practice may become habitual of thinking and seeing questions of art in terms of decoration—in terms that is, of things which we must make and use. To make plain the reasons for this belief this article is written.

POST-WAR CONDITIONS

Post-war conditions are to see great trade expansion. The close of every war

in the past has seen an effort on the part of the contestants to recoup their losses and reestablish their industries. There has always been, too, a rush for the luxuries denied during the conflict. In the immediate future, therefore, we may look for a widespread effort on the part of every nation engaged in the war to promote trade through every channel, and coincidentally a world-wide demand for art's products.

Evidence is not wanting to show that long before the recent contest ceased means to this economic recrudescence were being considered by those who were our allies in the struggle, but are our competitors in trade. Particularly did France, whose industrial arts are her very life-blood, seek to keep these alive. While the sound of German guns could be heard in Paris, even while shells were bursting in her streets, her authorities busied themselves in collecting and exhibiting the work in design done in her public schools. In both France and England industrial art campaigns of wide-reaching importance are now being planned, while Germany may be counted upon to organize to the limit of her ability the scores of institutions in which, before the war, she had trained her artist-artisans. Only we appear as yet indifferent. But as has been noted, this indifference is deceptive. The power of economic pressure is behind us, as behind our erstwhile friends and enemies. That power will surely be effective in forcing our educational authorities to take cognizance of the part this country must play in the great markets where the world's trade is to be sought.

Our earlier history is one of commercial development—we had few infant industries, but trading and counting houses galore. The typewriter and adding machine were unknown, and business looked to the schools for those who could write well, keep books and cast accounts. The industrial arts relied on apprenticeships to train their artisans, and when designers were needed employed talent trained in foreign studios.

As our industries developed the ap-

prenticeship system declined. Our manufacturers thus turned more and more to the schools for aid. Increasing demands were made for an education which would give practice in skill of hand. Thus came manual training. This was admitted grudgingly by the school faculty on "educational grounds," but has yielded more and more to economic stress and taken more and more the form of industrial training. Now the pressure is taking a new form. We long borrowed our designers from abroad. These were workers trained in state-supported industrial art schools. But the war has put an end to this. Foreign states have lost great numbers of their talented designers and those who remain are imperatively needed in the process of reconstruction. It is highly probable that we shall never again be able to rely upon these schools for their graduates whom we have previously employed in such numbers.

Meanwhile, our need for well-schooled designers has multiplied.

We have the talent, but it is untrained. There will surely arise, therefore, a demand that we take pattern by foreign example and develop in well-equipped schools those gifted with an eye for line and color. But the establishment of these schools will not in itself guarantee students. The talent which we have has not hitherto been eager for this training, nor will it be until the system of art teaching given in the public schools turns the minds of many to the part art plays in daily life, and thus raises public opinion of the industrial arts.

Only thus will the talented be steered toward industry; and only thus will those who now seek the studios of schools of painting be led instead to seek schools of design. This will not be a local but a national change, yet there are many signs to show that it is coming, and as it comes the art teaching of our public schools will surely see itself reshaped to meet this new need. Our course of study is not, in last analysis, made in the school room; rather its broad principles are shaped in the work rooms of the world.

ART FOR USE

Many advantages accrue from any plan which teaches art in its application to industry. Taught as drill, drawing appeals to few; taught that the product, in the form of decoration, may beautify things which are to be used, its value is apparent to all. Every lesson gains point in the very fact that from the commonest cretonne to the rarest silk; from the cheapest teaspoon to the most costly service, each object gains its chief charm from the beauty of its design.

The very multiplication of these appeals helps drive the lesson in. Every home can be shown to be a place where art is "at work"—and more than this, every individual can be shown to be an artist, in the sense that he must employ daily the principles of design in line and form and color in a score of different ways. The pictures hung upon the wall form a pattern, the objects on the mantle piece another. Every room is, in one sense, only a big design, and, likewise, every shop window. Our clothes, dresses, hats, ribbons and jewelry may harmonize or they may not, for not everyone has taste. But the chooser of hat, gown and tie, must exercise some form of choice in the selection, and must, more or less consciously seek to produce in the combination a pleasing result. This very effort at choice is the foundation of all lessons in taste, for taste is but discrimination developed through much careful choosing. And the effort at combination is at the foundation of all design, for design is only the happy relation of lines and masses, lights and darks, hues and intensities of color.

To say, therefore, that a person is well dressed is to say, in other fashion, that the design produced is good. To say that a house is well decorated is to assert the same fact in another phrase. The well-arranged shop window, the beautiful park, the striking façade of some great cathedral are all designs and are all based upon the same principles which underlie the making of an attractive poster or a well-spaced letter-head.

The statement, then, that each in his

way is an artist is not far fetched, for each must design in some fashion daily. Many to be sure are ignorant of the first principles of the art they unconsciously practice, and many in consequence make woeful errors in the designs they create. The point, however, lies in the fact that they *do* create—the designs are theirs no matter how bad they be. And right here lies the significance of any teaching which can bring its lessons so closely home. No appeal is quite as keen as one that touches our persons. Everyone likes to be thought of good taste and is anxious to learn the secret. A study which reveals this secret can never appear as "a frill." Its interest is too widespread, its application too immediate.

Further than this, it can be shown to the business man that everything which serves to raise the taste of the public serves also to create a demand for finer things. To affect the public most surely it must be taught young. Once this fact is seen, it is evident that in our teaching of art in the public schools, as something "for use" lies the most certain method of raising the standards of taste for the entire community. This means better markets and more intelligent purchasers.

Here then is a method for achieving a most desirable end—that of placing the great force of the business community solidly behind the teaching. Hitherto this force has been negative and apathetic, at times, even hostile. It can be made friendly, cooperative and helpful in a hundred ways through prizes, scholarships, exhibitions and aids to talented graduates. Art for art's sake means nothing to the man of affairs. Art for use has a significance he can understand and a purpose he is prepared to commend and to promote.

TRAINING THE MANY AND THE FEW

In the class room the teaching of art primarily as industrial design has a double advantage. It serves equally as a desirable approach to the great mass of pupils with but little talent, and to the few who have latent in them, the power of becoming skilled craftsmen.

To the many the study of design opens the simplest and most attractive path to lessons which deal with the art which they see about them. These pupils are gifted with but moderate ability, and can have their power to see and to draw developed only along limited lines. But they can have their power of appreciation vastly strengthened by their effort to create good decoration. In that effort they are constantly called upon to contrast forms good and bad. It is this training of judgment which makes for discrimination.

Thus, the art to be taught to the many is never to be reckoned in terms of technique, but always in terms of taste. By its teaching they are to be made aesthetically reactive to their surroundings. This means that they are to learn through efforts to decorate simple articles of dress, to design simple constructed forms, and to develop well-planned signs and posters, that all about them art appears. And further, they are to learn how far in these divers forms it has followed the principles of sound decoration—where, in other words, it is good and where bad.

This form of teaching seeks to develop appreciation, not by talking about it, but through the endeavor to create design in motifs and patterns fit and well-adapted to the objects decorated. Beauty, through such lessons, is seen to be no abstract thing, no illusive quality about which the teacher rhapsodizes, but a rise in their own power of response to what is fine in line, form and color. This is art teaching which the many can understand. It is art in use.

Every great group of pupils sees, however, a small number who are gifted beyond their mates. These, as against "the many," we may term "the few." They are the pupils of talent who can be trained to powers of original expression, valuable not only to themselves, but to the country at large. In our present crisis we need their talent urgently.

For "the few" industrial design is the most effective means of directing their talent toward the field in which it can be

turned to greatest advantage. The effort should be to discover their ability early in their high school career, for they are of the type of student that squares with difficulty with the formal school curriculum. They love to draw, to design and work in color, but in the "atics" and the "ologies" they learn indifferently well. Under direction they can rapidly be taken forward in their specialty. They will work at it long and well. But obliged to fit into scholastic grooves which deny their talent opportunity for expression, they chafe and gird at school and early seek to escape its bondage.

For the talented, therefore, the study of industrial design offers a way out. Their talent once discovered, means should be found for fostering it through special courses and opportunity for advanced study. The aim should be to keep them under the influence of the school as long as possible—to develop in them a power of concentrated application (as valuable in their specialty as in any other), and later, to forward them to professional schools where their talent may be trained to its greatest effectiveness.

THE ART SCHOOLS WE NEED

This question of the further training of the talented is one which concerns the country deeply. Where shall they be trained and how? Foreign states have long since answered it by establishing, with state aid, great systems of industrial art schools which offer elaborate schemes of instruction. These countries have, more than two generations since, learned the lesson which we have still to learn, that a system of industrial art teaching is a state investment from which the country draws large dividends. Every effort is therefore made by these states to foster the skill of the talented. They are thoroughly grounded through preliminary courses in drawing, color and design, and are then passed on to advanced work with a view to fitting them as designers in particular industries. Four, five, and even six years are given to this training, and many means

are employed, through prizes and scholarships to stimulate each student to persevere in the perfection of his performance.

Besides the advanced courses of the general industrial art school, special schools of a type practically unknown in this country, have been developed to meet the needs of special industries: for textile designers, for lithographers, printers, potters, jewelers, lace-makers, carvers, and the like. These schools offer the mechanics of each industry in connection with the teaching of its art. They are varied in kind, but are identical in their theory that the art taught shall be in immediate relation to its industry, and that the designer shall learn, not only the aesthetics of this work, but the practical application of his pattern, on press, or stone, on loom, or roller. These are the schools which, now that the war is over, are bending themselves to the task of furnishing the industries of France, England, Belgium and Italy, of Germany and of Austria, with those who are to beautify their products that they may draw trade in the markets of the world.

OUR NEEDS AND OPPORTUNITIES

It is only when one views broadly the attitude of foreign nations toward this question of the industrial arts, that realization can come of how far we are behind in our country. Never did greater opportunities present themselves, and never were our needs more patent than they are at present. Education with us has been a state, not a national function. This means that it has been local in its aims and ideals. Whole sections of the country have suffered woefully from the poverty, narrowness, or indifference of local communities. This was made evident with startling clearness when the drafts of men gathered for our recent armies were examined. An amazing, even alarming number, were found to be illiterate; alarming because the chief strength of a democracy must lie in the intelligence of its citizens, who, through their votes, decide its policies. How, in these troubled times, shall any voter gain

even the slightest foundation for judgment who can not read.

States which have not yet reached the point of assuring to their citizens the ability to read and write can scarcely be expected to have concerned themselves with a question of education as highly specialized as that of industrial art. Small wonder then that only two or three of the entire Union have given any support to industrial art schools, and that private initiative has for the greater part carried on what limited opportunities now offer to this training. Small wonder, either, that with our twisted views toward art education in the public schools even these private industrial art schools see no crowds of students at their doors demanding instruction.

Here we have a fair and unexaggerated picture. A great industrial nation without an industrial art; a great nation with untold wealth in the talent of its children, seeking to play a part in international commerce, yet indifferent to the fact that in this competition it must offer its goods in comparison with those designed by craftsmen skilled through long years of intensive training—must offer them in competition with nations who believe fundamentally in this training and stand back of their art schools determined to foster and to further them in every way possible.

How curious our blindness seems when one surveys the field. We stand one of the richest nations on the globe. Our resources, despite the drains made by the war, show scarce a sign of strain. Our peoples are eager to enjoy again the luxuries denied them for a space. Our merchant trade is anxious to meet our huge demands for everything that art can beautify in any way or form. Yet the prime essential to this production we ignore.

In the past we have bought lavishly of foreign manufacturers. Our shops have been filled with silks and jewels, ceramics and laces made abroad. Our wealth has gone to support innumerable industries in distant lands. Need this have been? We have had the talent, we

have had the wealth and creative ingenuity. We have had the organizing and business ability. Why, then, with our manifest desire for things made beautiful by design have we not produced them ourselves? Why has the reward for art's embellishment not flowed into the hands of our own craftsmen? The answer is simple. We have had the talent, but it has not been trained.

Grant then that we have erred in our shortsightedness, need we go on wasting opportunities to mend our ways? The world aches to get back again into the paths of peace. Old trade channels are to be reopened and new ones established. With our vast industrial machinery we are in a position to meet manifold demands, both from our own peoples and from foreign states which have suffered through the war's wreckage. At our very doors lies South America with fast growing markets for all things which touch the arts. Can we not supply these, and aid our own industries in the effort? Yes, if only we were prepared. The opportunities offer, but we are not ready to take advantage of them. As a country we need to be awakened to our needs. They stare us in the face—have, indeed, stared us long, but we have not had the eyes to see them.

TWO LESSONS OF THE WAR

The great lessons of the war are many, but prominent among them stand out the value of education and cooperation. In one sense these appear as the lessons we have had to learn. Their application in what may be termed the industry of the war was repeated for us in endlessly multiplied forms. And for our problem in the arts they offer the most direct solution. Nothing in the war was accomplished until the meaning of the struggle and the meaning of cooperation were driven home. Nothing in the development of the arts will be until the same meanings are made plain.

Our competitors have learned these lessons and are bringing all available forces to bear. We must do the same. They have advertised their arts nationally. So must we. They have fostered them

through scholarships, prizes, exhibitions, national competitions and awards. So must we. They have drawn to their support manufacturers, merchants, commercial, social and industrial organizations. So, again, must we. We need, in other words, a nation-wide propaganda that we may readjust our national viewpoint, and bring into joint action all the forces which can serve to carry forward a nation-wide campaign.

The whole question is one of practical patriotism. Many must be enlisted. It is a problem which will require hard work in its solution; no giving of "three cheers for art" aids a bit. It is not emotion we need, but service. We have talent, but we haven't conserved it. We have many forces which can be brought to bear, but we haven't coordinated them. We need united effort to this end; we need to mobilize to aid the arts.

Mobilization is an easy term to use, but a large order to execute. It means bringing the agencies which should aid to a realization that we need industrial art, that we haven't made more than a bare beginning toward its development, and—more than anything else—that if we are to develop it, we must have a union of all the forces in the community which can help shape public opinion and bring about legislative action. What may be termed our national fear of art makes our great organizations timid of approach. Each urges that some other be what physicists call the activating agent. Boards of trade feel that manufacturers should take the initiative, and manufacturers urge that women's clubs and libraries are really the factors most necessary. All, however, agree that if anything educational is wrong the schools must set it right.

Here is the hitch. The schools in the end must doubtless do the teaching, but the needed changes in the public school curriculum and the needed special schools can not come into existence until there has been wide publicity given to their need and the public has been prepared to demand them.

Any propaganda for the arts must, in

other words, be a general propaganda. No single force can accomplish the desired end. But the art teachers of the country, being closest to the problem, can aid immensely. Their own future and the stabilizing of their subject depends upon the result. They can not of their own instance bring it about, but they can help to interest and enlighten merchants and manufacturers, they can approach chambers of commerce and boards of trade, they can induce art societies and women's clubs to lend their aid, and can, through their own organizations and the larger educational associations, bring influence to bear upon the press. All this means publicity and the education of the public.

All the forces named will have to aid if there is to be any significant advance. Mobilization bears with it the idea of an enforced welding of many agents that they may be made one conscious force. But in the mobilization in aid of the arts there can be nothing of duress. The co-operation must be voluntary and can only be based on a realization by all who are enlisted in the movement that the service is necessary. Hence, upon this necessity there must be unremitting emphasis. What is sought is a national change in point of view.

Once the patriotic significance of such a propaganda becomes understood, there is little doubt of the result. We need to be given faith in ourselves. So long we have been educated to think that the work of the foreign designer is superior to anything which we ourselves can produce that there must be much effort to show that it is only our indifference and not our own incapacity that stands in the way of the training of our talent.

Our government has already taken action which will, through the Smith-Huges Bill, lend aid to states that wish to further industrial education. Art can be shown to be a most important phase of such education and national aid can thus be invoked to assist in the establishment of industrial art schools. Here is help to be had for the asking. But local legislators must do the asking and must

be shown the need of more money for more schools.

WHAT WE WON IN THE WAR.

Inherent in this whole issue is a question of national pride. The nation's self-consciousness has been mightily moved by the war. We have shown a capacity for united service which has both amazed and moved us. We feel more a people, and as a people capable of doing things together. We have seen more clearly than ever before our mutual dependency --industry upon industry, state upon state. There has dawned upon us a conception of a bigger and more perfect union. If united in war we could do so much and in so short a time, how much more might we not accomplish united in peace and with long and fruitful years before us.

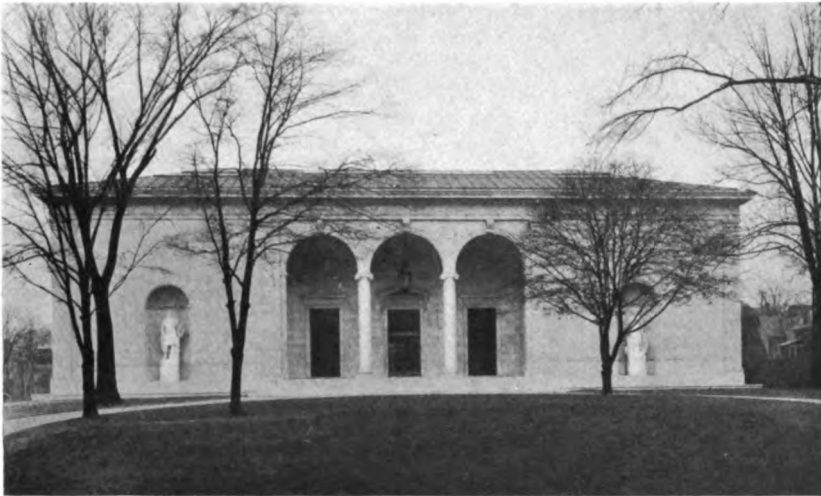
As Americans, we like to think ourselves practical, but beyond our worship of the real there has ever been a higher, finer thing, a faith in ideals which confounds our practicality with its keener and serener vision. In this idealism there lies the hope of democracy, for without vision no people shall survive. We went into the war to defend a cause. We asked no more than victory for that cause, but we gained much more. We have come out seeing our ideals strengthened, our capacity for mutual service multiplied, our consciousness of power more deeply felt. We have seen that dread word "efficiency" spelled a new way, not as the enforced efficiency of the militarist, nor the statistical efficiency of the business engineer, but rather as the efficiency of myriad minds all stirred by a common impulse to show what the American spirit could do.

We see ourselves emerged from the war with new grown stature. But will the vision last? Will the consciousness of power through united effort stay with us or will it fade into the panegyrics of the platform and the self-sufficiency of post-prandial addresses. It surely will if it is not exercised. There is no salvation without faith, and no faith, which is worth anything, without works. If our

glimpse of a stronger and more perfect state is to be realized, if our mental picture of national industries more sufficient to national needs is to come to pass, then there will have to be expression of our vision in effort.

This is the lesson of our needs and opportunities in the arts. Our opportunities are plain—our needs, if anything, are plainer. We have as teachers a duty to ourselves, our profession and our country.

That duty is to preach these needs and opportunities, to preach our errors and the way to correct them; above all, to preach the lessons of the war in their spiritual form as well as their industrial significance. The war is won. We have shared in the winning. Much shall the country profit if we can make the meaning of that winning plain. It is ours to urge the new admonition as oft as the old: Victory has come—don't waste it!



THE BUTLER ART INSTITUTE

McKIM, MEAD & WHITE, ARCHITECTS

A NEW ART MUSEUM

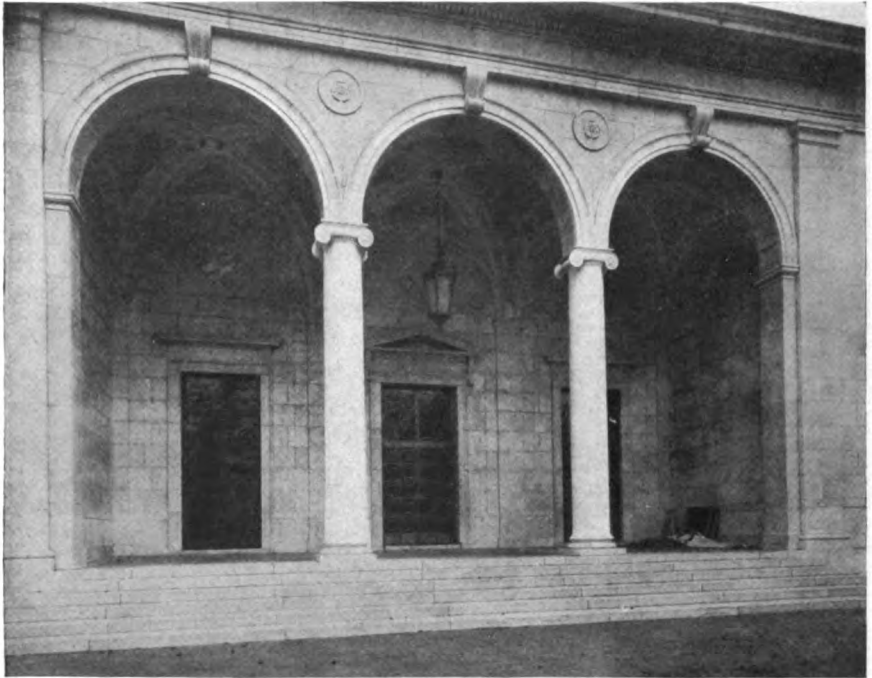
THE BUTLER ART INSTITUTE, YOUNGSTOWN, OHIO.

A BEAUTIFUL new art museum, or gallery, has recently come into existence. It was built and is owned by Mr. J. G. Butler, Jr., of Youngstown, Ohio, and is purposed for the benefit of the people of that city and those who are fortunate enough to be passing that way. Inscribed above the entrance are the words "Pro Bono Publico" (For The Public Good) and the triple arched entrance porch has a welcoming aspect.

The building was designed by McKim, Mead and White. It is built of Georgia

marble in the style of the early Italian Renaissance. The main façade is 120 feet long and 35 feet high. The central portico, which is its chief feature, is vaulted in colored terra cotta, the cross ribs are of cream white and the field of a rich dark blue.

On either side of the portico are niches containing statues of Apollo and Minerva by J. Massey Rhind. At the intersection of the two lateral vaults are bas relief portraits of Cardinal Guliano Della Rovere, later Pope Julius the second, and



ENTRANCE PORTICO

THE BUTLER ART INSTITUTE

of Cosmo Dei Medici, both great patrons of the arts during the Italian Renaissance. A large bronze lamp hangs from the central vault.

The main entrance gives access to the central hall purposed for the display of sculpture and objects of art but used at present for the display of paintings, the picture galleries being inadequate to house the whole of the Butler collection.

The floor of the entrance hall is of mosaic, the walls are of stone, the ceiling is beamed in the Italian style and highly decorated in color.

A doorway opposite the entrance gives access to the staircase to the gallery and the second floor and also leads to the open court between the two proposed wings to be erected later. This open court is to be treated as a formal Italian garden with fountains and a loggia at the extreme end corresponding to the entrance portico.

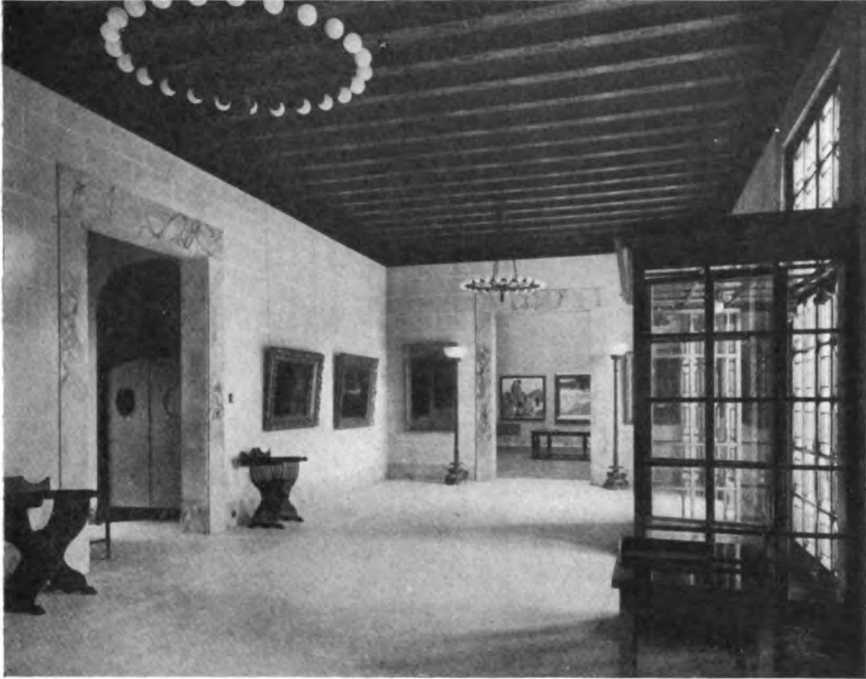
Two other doorways in the hall, flanked by marble light standards, lead to the two upper galleries for paintings.

These galleries are 34' 6" x 43' 4" and are 28 feet in height. The wings, not yet built, will be entered through these rooms, the entrance to them is indicated by doorways temporarily closed.

The collection of paintings which Mr. Butler has assembled now set forth in this charming building consists chiefly of works by contemporary American painters and shows careful and astute selection. There are two paintings by Winslow Homer, an oil painting entitled "Crack the Whip" and a water color "On the Beach." There is an unusual Inness representing a "Tragedy at Sea"; an Abbey, a La Farge and a Blakelock.

Frederick J. Waugh is represented by a powerful marine "Breakers at Flood-tide," and Charles H. Davis by a characteristic landscape showing a row of trees silhouetted against a summer sky "The Call of the Wind."

Irving Couse's prize picture, "A Vision of the Past," is included in this collection as well as a landscape by Ben Foster entitled, "From Hill to Hill."



ENTRANCE HALL

THE BUTLER ART INSTITUTE



MAIN PICTURE GALLERY

THE BUTLER ART INSTITUTE

It will be recalled that the collection which Mr. Butler assembled during the period of a considerable number of years and for which he originally planned this gallery was destroyed by fire less than two years ago. Within a month of the time of its loss Mr. Butler made new purchases and had begun assembling this new collection. Among the paintings destroyed was a portrait by William M. Chase of his little son in Eton dress. The present collection boasts two works by the late William M. Chase, "A Portrait of My Daughter," and a canvas entitled, "Devotion."

Among other painters represented are Joseph H. Boston, John F. Carlson, the late Henry M. Ranger, Henry R. Rit-

tenberg, William Paxton, Edmund C. Graecen, Victor Higgins, Leonard Ochtman, Charles Rosen, Cullen Yates, Ivan Olinsky, Birge Harrison, Gardner Symons, G. Glenn Newell, Luis Mora, Robert Vonnoh, D. W. Tryon, Elliott Daingerfield, Edmund C. Tarbell, Emil Carlsen, Carl Schmit and Frank W. Benson.

Of special note are portraits by Gilbert Stuart, by Irving R. Wiles (portrait of Mrs. Gilbert), by the late Frank Duveneck and by Gerrit Bencker, the last of a laboring man and reproduced in a recent issue of this magazine.

Such galleries as this, privately built and endowed, for the benefit of the people, materially enrich the nation.

ART AND THE GREAT WAR

ART AND THE GREAT WAR BY ALBERT EUGENE GALLATIN, Past Chairman Committee on Exhibitions, Division of Pictorial Publicity, United States Government Committee on Public Information, Past Chairman Committee on Arts and Decoration, The Mayor's Committee on National Defense, New York, Author of Portraits of Whistler, etc. Two hundred seventy-five pages, 9 x 12 inches with one hundred illustrations. Price \$15.00 net. Edition de luxe, one hundred copies printed on hand-made paper, illustrations mounted and an original autographed lithograph by Childe Hassam. Price \$125.00 net. E. P. Dutton & Company, 681 Fifth Avenue, New York, Publishers.

THE artists of the United States and the allied countries rendered splendid whole-hearted service in the great war, and through the dedication of their talents to the great cause assisted materially in winning victory. It is fitting and right that a complete and monumental record should be made of this service, and it is fortunate that one so capable and so closely in touch with the artists' achievements as Mr. Gallatin should have undertaken the task. The artists of America served without pay and but for this history might in time have gone even without credit. Doubtless some will still do so, for it would be impossible for any one to thread together the details of so complicated a history without some omissions, but such are extremely few.

Mr. Gallatin tells how to the artists

was intrusted the important task of organizing the Camouflage Corps of the Army, and how on their shoulders also fell the work of developing the art of marine camouflage, of what service they rendered in the recruiting of troops, the raising of Government loans and vast relief funds through individual effort and the making of posters. He explains the enormous service rendered by the cartoonists, he tells of the activities of the Pictorial Committee of the Governmental Committee on Publicity, and while lamenting the fact that painters as well as illustrators were not sent to Europe to make pictorial records of the war at the front, he pays high tribute to the group of young men who were sent, and writes with great satisfaction of the plan of the National Arts Committee to secure a number of portraits of military and



THE DESTROYER PATROL

HENRY REUTERDAHL

civil leaders of the great war for presentation and permanent preservation by our National Gallery.

In referring to the influence of the war on the various Art Museums, Mr. Gallatin says, "No museum in the country rendered such a notable service to the community as the Art Institute of Chicago, where the attendance was much larger than during peace times; 1,132,000 persons visited their galleries during 1918. One hundred and twenty-six war meetings of various kinds were held within the building, numerous exhibitions during the course of the war helped to give an understanding as to what was taking place in Europe, students and instructors in the Art School gave much of their time to the making of posters, the Middle West Department of the Division of Pictorial Publicity was organized at the Art Institute, whose steps were a scene of almost daily meetings and where thou-

sands of people met in connection with various 'drives.' A notable collection of the best of the war posters was made by the Institute; it cooperated with the government in every possible way in helping to win the war."

The book, which is a handsome volume, beautifully printed and well bound, contains an introduction and three chapters, one dealing with the work of the artists of the United States, one with artists of Great Britain and Canada and the third with the artists of France. There are one hundred full-page illustrations chosen from the important paintings, posters, drawings and sculpture executed by the artists of these countries, which admirably visualize and record the war as conducted on land, in the air, on and under the sea. These illustrations were selected by Mr. Gallatin with the utmost care and discrimination and they make an important feature of the volume.

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MUSEUM EXTENSION

The times have changed. Perhaps nothing evidences this fact more than the altered attitude of our Museums. Whereas, once, and not so very long ago, the accepted ideal of the Art Museum was a fine permanent collection, rarely changing, continuously on view, these institutions today have become hives of activity and set forth a greatly varied and continuously changing program of events—exhibitions, lectures, concerts and public meetings. The new Museum is an absolutely up-to-date institution, using for the extension of its service the same means which are employed by the most astute business and educational organizations. It advertises, it employs publicity agents, it sets forth "special attractions" and it conducts classes—all for the public good, in order that the message of art may be carried to young and old, rich and poor, and the community as a whole benefited.

The great Metropolitan Museum of Art in New York, one of the most conservative of the older institutions, has lately established the policy of Museum Extension, whereby its collections are made available to other institutions.

Mr. Robert W. de Forest, the president of the Museum, as well as of the American Federation of Arts, explaining this extension system in a recent issue of the Museum Bulletin has said:

"This policy may seem novel. It is. But it has already passed the experimental stage. Its wisdom and usefulness have been demonstrated. How far it can be carried depends on the results of further experimentation.

"The development of this policy has been gradual and tentative. Indeed, 'policy' is somewhat of a misnomer. 'Evolution' is a better word. The first step was taken when the Museum responded to the desire of the New York Public Library by a loan of pictures for its children's room. The second step was taken in responding to the request of the Trustees of the Washington Irving High School for a loan of a collection of paintings. This was in 1914. This experiment proved so successful that the Museum offered to the New York Public Library two collections of pictures for circulation in the Branch Libraries of Greater New York. These collections have been on their travels since 1917.

"A request from the Newark Museum for a loan of textiles brought up the question of lending outside of the City of New York and the request was granted. The Museum has this summer supplied to the American Federation of Arts exhibitions of paintings, prints, and printing for general circulation through the country under the Federation plan of traveling exhibits.

"Why should our Museum enter into any policy of museum extension and exhibit outside of its own walls? There are several answers to this question, any one of which would seem to be sufficient.

"The first answer may be best stated by asking another question. Why should any true gospel which carries a message of greater happiness and usefulness to life be preached outside of a particular church?

"A second answer is that by museum extension we bring to the Museum many who otherwise would not come there.

When the Trustees of the Washington Irving High School asked for a collection of pictures to be shown in the school, we replied, 'Why can not your students more easily come from 15th Street to 82nd Street?' They replied, 'True, our students can and a few of them will do so. But if you show some of your pictures in this school, many more will be attracted to the pictures in your museum.' The school trustees were right.

"A third answer is that it is the only way in which some of our collections can be utilized. The alternative is between keeping them idle in our storerooms or putting them to work outside. Our collections have largely outgrown our exhibition space. We can not show them all in the Museum even if we wished to do so. Many objects of art which the Museum eagerly sought to acquire in its earlier development have later been displaced by better examples. Still, again, particularly as respects pictures, the Museum has more excellent examples of some artists than it can wisely exhibit.

"But granted that museum extension is useful, should our Museum be involved in the expense and risk of undertaking it?

"This is a fair question. The answer is that the expense of circulating exhibitions in New York schools and libraries comes fairly within the Museum's obligations to the city. The expense of circulating them elsewhere does not fall on the Museum and the risk is fully covered by insurance at Museum valuations, but not at Museum expense. The American Federation of Arts pays all the expense of circulating and receiving the collections supplied to it."

The exhibition to which Mr. de Forest refers is made up of thirty examples of works by such distinguished painters as Inness, Volk, Detaille, Daubigny, Duprè, Frère, Gerome, Henner, Stevens, and MacCameron, all pictures which the Metropolitan Museum itself was proud to acquire. This exhibition went first to Youngstown, Ohio, from there to the University of Virginia at Charlottesville, is now in Richmond, from whence it will

go to Fort Worth and Galveston, Texas, Savannah, Georgia, and Charleston, S. C., before being returned to the Museum in May.

In France a somewhat similar Museum extension is conducted by the Government, loans being made from the principal Museums to the provincial Museums. It is hoped that in time as our own National Gallery develops its collections will be so circulated. It is a generous policy and one making for the public good as well as for the upbuilding of art appreciation. On the whole, though much may not be as pleasant as in our grandparents' day, when the pace was more leisurely, nor as inspiring as in the great days of art in centuries long past, we may be glad that the times have changed and be sure that we are marching forward.

NOTES

THE DETROIT INSTITUTE OF ARTS The Detroit Museum of Art has recently come under the management of the Arts Commission of the City of Detroit and become the Detroit Institute of Arts. Among the American municipalities Detroit is the second to make part of the civic function the erection, operation and maintenance of a public art gallery. St. Louis was the first.

The Arts Commission of Detroit consists of four members appointed for a term of four years, the term of one commissioner expiring each year. In naming its first Arts Commission, Mayor Couzens showed the intention of building upon the firm foundation already laid by the corporation of the Detroit Museum of Art.

As Mr. Clyde Burroughs, Director of the Detroit Art Museum, has said in the October issue of the Museum Bulletin: "The Arts Commission comes into existence in Detroit with a background of art appreciation which has been fostered for a period of over thirty years by the Museum corporation, through whose action it becomes possessed of well rounded

collections, large in their significance and valued at over half a million dollars, and a site for the new Institute of Arts in the heart of the city's population, and a part of a new center of arts and letters, whose intrinsic worth today is in excess of half a million dollars. This significant gift in fee simple to the people marks not the least of the many important steps of progress toward a better civic life that was ushered in with the adoption of the new charter and the able administration of Mayor Couzens and the nine-man council of the City of Detroit."

The program of the Arts Commission for the current year, aside from completing the negotiations of the conveyance of the new Museum site and the property and collections of the Museum to the city is to provide for the continued operation of the Museum activities with enlarged opportunities for the people, the student and the designer in Detroit industries and the development of plans looking toward the erection of new buildings opposite the new Public Library to house the Detroit Institute of Arts, of which the collections of the Museum will form so important a nucleus.

Under the joint auspices
MUSIC IN of the Chamber Music
THE MUSEUMS Society and the Detroit
Institute of Arts, Thomas Whitney Surette will go to Detroit two days each month, beginning in October and continuing until May, to take charge of the public musical education of that city.

Two classes will be held on Saturdays, a free class for children in the morning, with a program consisting of music followed by motion pictures relating to various processes in industrial arts, which will precede a class directed by Miss Clara Dyar in singing, playing and dancing or a story hour in the Institute galleries.

In the afternoons at 2.30 o'clock there will be classes for teachers from the public and private schools under the direction of Mr. Surette, who will lecture on

the cultural aspect of music, its relationship to life and to the other arts.

Mr. Surette will also inaugurate Sunday afternoon programs at the Art Institute, giving a lecture on music and its relation to the other arts, followed by community singing.

The Cleveland Art Museum, which was one of the first to include music among its activities, announces for the present season a course of eight lectures on the great composers by Thomas Whitney Surette, illustrated by Mr. Tweedy and other musicians; a course of eight lectures on the modern orchestra by Donald Nichols Tweedy, illustrated by members of the Cleveland Symphony Orchestra, through the cooperation of the Musical Arts Association; a series of talks on Symphony programs by Mr. Tweedy, illustrated by active members of the Fortnightly Musical Club, concerts by the Young People's Symphony Orchestra, under the direction of Walter Logan, through the cooperation of the Cleveland Musical School Settlement and Sunday afternoon singing classes for members' children.

At the Chicago Art Institute a series of Sunday afternoon concerts will be given from October 12th to April 25th. George Dasch will conduct the orchestra and an admission fee of 10 cents will be charged. Lectures on music will be given in the Institute from time to time.

A NOTABLE
GIFT TO THE
MILWAUKEE
ART INSTITUTE

The Milwaukee Art Institute has recently received from its President, Mr. Samuel O. Buckner, and his wife, a collection of twenty-five paintings, comprising works by Sorolla, Harpignies, B. J. Blommers, J. S. H. Kever, H. W. Mesdag, J. H. Weissenbruch, Ralph A. Blakelock, Elliott Daingerfield, Albert L. Groll, Childe Hassam, Charles W. Hawthorne, Robert Henri, F. Ballard Williams, and other well-known painters.

Owing to the fact that exhibition space at the disposal of the Art Institute is limited, these paintings will not permanently be on view but will be shown

when other exhibitions are not in the galleries.

In December the Art Institute will show an exhibition of paintings by four Chicago artists—Joseph P. Birren, Karl A. Buehr, Frank V. Dudley and Frederic M. Grant. Later this collection will be sent on a circuit of the museums in the Middle West.

In January it will show a Memorial Exhibition of the works of Henry Golden Dearth which has during the past six months been making a tour of the leading art museums.

A rotary exhibition of water colors is to tour the State under the auspices of the Wisconsin Federation of Women's Clubs, under the patronage of the Milwaukee Art Institute. This exhibition comprises thirty paintings, all of moderate size, as well as a case of hand-woven textiles.

MEMORIAL EXHIBITION OF PAINTINGS BY FREDERIC CROWNINSHIELD A memorial exhibition of oil paintings, water colors, decorative designs and sketches, by Frederic Crowninshield, opened to the public in the galleries of the Brooklyn Museum on November 4th and continued through the month. This exhibition is an enlargement and development of the one which was organized at the Casino in Stockbridge, Massachusetts, in connection with the memorial meeting held there on August 16th. Mr. Crowninshield died in Italy at Capri on September 11, 1918, and is buried in Rome. He resided at Taormina, in Sicily, after 1911. During the years 1909 to 1911 he was director of the American Academy in Rome. Although in the years preceding this appointment he was especially distinguished as a mural painter and designer of stained glass, his artistic activities during and after his presidency of the American Academy were very largely devoted to oil and water color, and in spite of the monumental and decorative traditions which had inspired his earlier career, he constantly kept in touch with the progressive tendencies of recent mod-

ern art, as was remarkably shown by the memorial collection.

The works shown included over 200 exhibits, of which the great majority were carefully executed and completely finished oil paintings and water colors, mainly of Italian subjects. The collection in fact is almost wholly a tribute to the charm and beauty of Italy, paid by the man who was best fitted by nature among all American artists to undertake this special task. It is doubtful if any collection of pictures in the modern world takes exactly the place of this one as a tribute to the romantic and poetic beauty of Italy.

It is most unusual that a posthumous collection should contain such a large number of carefully executed and completely finished pictures. The collection entirely filled the large American gallery which was specially decorated for the occasion by Mr. Crowninshield's former pupils, and his bust by Albin Polasek was shown. Following the exhibition in Brooklyn, the collection will make a tour of the various American museums and art institutions, among which those of Rochester, Buffalo and Cincinnati will be included.

ORIENTAL COLLECTION SAN FRANCISCO MUSEUM The most important event in the history of the Museum in the Palace of Fine Arts in San Francisco since the opening of Mrs. Phoebe A. Hearst's loan collection in the winter of 1916 is the recent inauguration of the Oriental Department of the Museum.

Fourteen permanent new galleries have been especially prepared by Director Laurvik for the installation of six loan collections, which include some of the finest specimens of Oriental art ever shown in this country. The collections total several thousand specimens, comprising rare and choice examples of ancient Chinese paintings, Japanese and Chinese brocades, lacquers, cloisonnes, bronzes, ivories, porcelains, potteries, stone sculptures, and one of the finest collections of Japanese Prints by the

great masters. The collection of Japanese priest robes alone is pronounced by competent experts as the finest in this country.

An item of great interest and value to students of craftsmanship is the unusually complete and beautiful collection of Netsukes, which alone comprises nearly a thousand examples brought together over a long period of years after infinite selection and rejection of inferior specimens.

But perhaps even more interesting than any of these is a collection of ancient lamps from every corner of the Orient and the Mediterranean countries. This collection includes beautiful specimens of quaint, curious, and artistic lamps from ancient Greece, Rome, and Etruria, from Turkey, Morocco, Arabia and Palestine, as well as from Korea, China and Japan. It is the most complete collection of its kind in this country.

The presentation of all this varied and interesting material sets a standard of Museum installation on the Pacific Coast, which adds another brilliant achievement to the many so far recorded by the Museum in the Palace of Fine Arts.

ARTS
AND CRAFTS

On November 12th, the Society of Arts and Crafts of Detroit opened a unique exhibition of dolls' houses, log cabins and bungalows specially made and furnished from the Arts and Crafts Society's own designs and carried out through the cooperation of the various departments of the Society.

During October, when the triennial convention of the Protestant Episcopal Church met in Detroit, a remarkable exhibition of ecclesiastical art was held in the Arts and Crafts Building. Among the exhibitors were Bertram G. Goodhue, Cram and Ferguson, The St. Hilda Guild, Clement Heaton, Charles J. Connick, Violet Oakley, Bertha and Ethel Lloyd, George W. Child, George Germer, Arthur Stone, J. Kirchmayer, Elizabeth Copeland, James T. Woolley, Julia De Wolf Addison, Helen Keeling Mills,

Herbert Kelley, the Sisters of St. John the Baptist of Ralston, New Jersey, and others. This was one of the most ambitious and successful exhibitions the Society has ever held.

The Society of Arts and Crafts of Boston reports a busy summer season with sales amounting to over \$50,000. During October a special exhibition was held in the Society's salesroom of high-fire vases, made by the late Hugh C. Robertson and his son.

THE VALUE OF
A SMALL
MUSEUM

The Parrish Memorial Art Museum is a privately endowed institution in the village of Southampton, Long Island, a charming little building with beautiful landscape setting and containing an excellent small collection of paintings and sculpture, to a large extent reproductions of works by the great masters with which are set forth a number of choice originals. The village of Southampton has a permanent population of about 3,500—during the summer season the resident population is estimated at about 6,000.

During the four months of June, July, August and September, 1919, the number of visitors at the Southampton Museum during the day has been about 6,000, averaging therefore about 1,500 per month for the four months. The attendance during the evening at the various free lectures, addresses, musical entertainments, etc., during the above four months has been about 4,000, making 10,000 in all.

Compared with its tributary population, the above figures make the Southampton Museum one of the most, if not the most, frequented of any museum in the country.

Since the Southampton Museum addition of 1913 was built the daily attendance, during the above mentioned four months, has averaged about the same as during the season of 1919, or about 100 per cent (excluding the evening attendance) of the population of the village at its highest point.

This record goes to show how respon-

sive small communities are to museum privileges and should stimulate others to establish and conduct even at personal sacrifice similar institutions in the small towns and cities of our country.

LONDON
NOTES

The exhibition season has now fairly commenced.

The International Society of Sculptors, Painters and Gravers has held its annual autumn exhibition at the Grosvenor Galleries. At the Leicester Galleries is being held at the time of writing the fifth annual exhibition of Modern Masters of Etching; and at the Fine Art Society one of the most attractive and best organized exhibitions of the year is now before the public in the Memorial Exhibition of paintings and drawings by the late Edward Stott. A. R. A.

Edward Stott had found and kept his place in modern English art; in his quiet Sussex home at Amberley, where he was working only last year, he had drunk in that poetry of English country life, which still remains—as many of our Colonial soldiers and visitors in these late years of war are said to have found—the best thing we possess, and in years of careful study and insight had given to the world his completed vision. We may compare him with Jean François Millet, with Bastien Lepage, or with an artist who inherited from these last two, but is still among us, George Clausen; but in fact Edward Stott's vision is individual—the insight, the tender restrained beauty of his art is, like his technique, entirely his own. There is no "bravura" here or assertion, but rather a self-effacement before the mystery of Nature's unfolding, combined with a wonderful suggestion of the enveloping atmosphere. The scaffolding, which led up to his final creations was very careful and complete; and we may trace it in the present exhibition even more thoroughly than in the last season's sale of the artist's work in Sotheby's rooms in New Bond Street. Let us take here as an instance the "Orpheus" which appeared, though still unfinished, in the

1918 Royal Academy, beside his no less poetic "Summer Moon." Besides the picture itself, there are here no less than four studies for the figure and head of Orpheus, most of them carried through with a precision of drawing which was not reached in the picture itself. Stott's method seems to have been invariably to make his preparatory studies in charcoal, or in the case of landscape, more generally in pastel; reserving the oil medium for the finished painting. Indeed, in the studies—as is so often the case—we seem to get closer to the artist himself, to his intimate and reverent sympathy with Nature in her every mood, than in paintings which appeared in successive years upon the walls of the Royal Academy. "To him," it has been said of this artist, "as to Keats, the poetry of Earth was never dead, because he knew Nature to be deathless and eternal."

The recent decision of the Council of Ministers to sell the objects of art in Austria from the Imperial Palaces, Ministries, and State buildings, whose total value is estimated at a milliard crowns (over £40,000,000) will bring into the market treasures of pictorial art, tapestries, gold and silver work and furniture. The desperate position of Austria as to food supplies has led to this resolve, which will not, however, affect the Crown collections of the Empire or of Austria-Hungary, since by the provisions of the Peace Treaty these may not be dispersed for twenty years.

On January 8 of this year, being the anniversary of John Ruskin's birth, it was decided to hold a Centenary Exhibition of this great critic's work as a painter and draughtsman; and this design has now been carried out and appropriately housed in the rooms of the Royal Academy. To many of us, who know and admire Ruskin as a writer of marvellous power, the beauty of his drawing will be a new revelation; it was so to myself when, in the Rome Exhibition of 1911, I first, in the British retrospective section came upon some of his studies of Italian architecture. In the absence of Viscount Bryce, President of

the Ruskin Centenary Council, an absence which could be easily accounted for by the existing railway conditions, the exhibition was formally opened by the President of the Royal Academy, Sir Aston Webb, who while speaking of the absorbingly interesting character of the exhibition, "a revelation to many who knew Ruskin only by his written word," dwelt on the message of Ruskin to the world up to forty as an evangel of art, in the second phase as the evangel of political economy—a phase to which Ruskin himself attached as much (or even more) importance than the first. Several portraits of Ruskin at different periods are included in the exhibition, together with tapestries and designs by Morris and Burne Jones, who illustrated the Kelmscott edition of Chaucer.

At this time of the year exhibitions come so thick and fast that it is not easy to keep pace with them. In one week, and almost the same two days, opened the Royal Institute of Painters in Oil Colors (the autumn exhibition), the War Memorials Exhibition at Burlington House, besides Walker's Galleries (two women artists, Miss Dorothy Comyns-Carr and Miss Amy Sawyer) and Messrs. Derry and Toms' new Kensington Galleries (Decorative Painting).

The War Memorials at the Royal Academy follows, and in a sense completes that already given, including retrospective memorial art, at the Victoria and Albert Museum last summer. In the present exhibition among the designs in which architects and sculptors have worked together several of our leading contemporary architects—notably Sir Aston Webb, and Mr. Maurice Webb, Sir Edwin Lutyens, Mr. Robert Reid, Sir Ernest George and Sir Reginald Blomfield—take part. The aim of this exhibition is stated as being to assist the promoters of War Memorials and others interested by providing a useful survey of modern work by competent artists, and by suggesting the various forms which Memorials may suitably take.

Most noticeable among the architectural designs is Sir Edwin Lutyens'

small model of the Cenotaph, which was erected at Westminster at the time of the great pageant of the Allied troops, and which, after considerable discussion in the press and elsewhere, is now to remain. The same architect contributes his design, almost overpowering in its simplicity, of the Great War Stone, which is being erected in British and Dominion Cemeteries abroad, and a delightful design in the form of a colonnaded portico for a War Memorial at Spalding.

Mr. Robert Reid has a somewhat ambitious "Pantheon of the Five Dominions," in the form of a circular building with colonnade around, in which he has been assisted in the sculpture by Mr. Gilbert Bayes; and in pure sculpture Robert Colton ("The Crown of Victory") Albert Toft ("Grief"), Gilbert Bayes ("Anagke"), and a really charming sketch model by H. R. Hope-Pinner for a statue of Peace are very attractive contributions.

S. B.

CHICAGO
NEWS

Toys of every conceivable kind, playful and educative, assemble at the Toy Exhibition at the Art Institute in Chicago this month. For nearly a year artists and inventors of toys have been at work making articles unlike any ever shown on the market. The plan projected by the Art Alliance of America, The Children's Book Shop, and the Applied Arts section of the Art Institute ruled that no copies or reproductions of foreign-made or American manufactured toys would be admitted. The Technical Schools, Institutes for the Handicapped, Art Schools and individuals were invited, with happy results.

Playthings and puzzles for older people are in a class by themselves. These games are most popular and were far easier for the inventors than making quaint dolls and animals that look like animals and yet behave differently from any beasties ever known to Noah's ark.

The exhibition is arranged in a novel fashion. Entertainments are provided

for children daily. The educational value of toys in developing child intelligence is promoted conspicuously and with groups of little folks who are shown in the act of learning by having a play-time in their own way. Toy makers are springing up about town as appears from their entries. The commercial group of manufacturers has scant space and a revolution in toy making is expected to follow this event.

* * *

The Art Alliance of America (Central States Division) assembled the artists interested in ceramic decoration and making pottery at the Art Institute recently. The College of Engineering of the University of Illinois has used various incentives to develop the department of ceramics, as Illinois has the clays and the market for products. Its new instructor, James Chetwin, potter and laboratory assistant, has had 18 years' experience in several large potteries in England. He was invited to the Chicago conference under the auspices of the Art Alliance, which was an endeavor to connect practical ceramic makers with decorators and the buying public. The Lenox Potteries of Trenton, N. J., made an extensive exhibition of its finer wares for the table, both china and belleek, including examples of the White House Service at this time. Some pieces were shown at the Applied Arts Exhibition at the Art Institute. In connection with this event, Dr. F. W. Gunsaulus, of the Armour Institute of Technology, who is an expert in ceramics and gave the Wedgewood Collection to the museum, made an address at the noonday luncheon at which were gathered the visiting craftsmen, manufacturers and directors from the Art Alliance interested in the varied arts of commercial values. In November, the Art Alliance conferred with the Caxton Club which exhibited fine books made in Chicago at the Art Institute, and in December the Art Alliance shared the honors with the Art Institute at the exhibition of original Toys

for Children, passed upon for artistic merit by a special jury.

* * *

Artists in stage design have established a colony all their own in Chicago's Latin quarter. Boris Anisfeld has completed the sketches and is overseeing the production of Serge Prokofieff's fantastic opera, "L'Amour des Trois Oranges" for the Chicago Grand Opera Season. Adolph Bolm will stage it and John Alden Carpenter's, "The Birthday of the Infanta," a ballet. Norman-Bel Geddes, an American artist of the stage, has made drawings for the presentation of "La Nave" by Montemezzi, "Jacquerie" by Marinuzzi, and Felix Borowski's new ballet pantomime "Boudour." Herman Rosse has provided designs for Messager's "Madame Chrysantheme," a new French opera, and Robert Edmond Jones, the "Wizard in Lights" who has exhibited his models at many museums, will attend to light effects. This is the liveliest art activity in the Middle West just now.

* * *

Charles G. Blake, architect, has designed a memorial temple at the grave of James Whitcomb Riley, in Marion County, Indiana. The temple is a peristyle formed by ten large light-gray granite columns supporting entablature. The style is Grecian Ionic. The grave is covered with a granite slab bearing the name of the poet and dates of birth and death. The granite slab is enclosed in a frame of grassy turf, to suggest the resting place in the bosom of Mother Earth, in keeping with Mr. Riley's love for nature. Mr. Blake is a member of the Board of Directors of the Municipal Art League, Chicago, and has designed a number of monumental works situated in various parts of the United States.

* * *

Paul Fjelde, a Chicago sculptor, has designed a memorial medal executed in bronze for the Village of Glencoe, an important suburban town near Chicago. Replicas of this medal have been presented to all the soldiers and sailors, sons of the village who served in the Great War.

SCHEDULE OF TRAVELING EXHIBITIONS THE AMERICAN FEDERATION OF ARTS

SEASON 1919-1920

(Tentative engagements are not noted. Many requests have been received which have not been definitely scheduled. Additional collections are being formed.)

Thirty oil paintings lent by the Metropolitan Museum of Art:

Oct. Youngstown, Ohio.
Nov. Charlottesville, Va.
Dec. Richmond, Va.
Jan. Fort Worth, Texas.
Feb. Galveston, Texas.
Mar. Savannah, Ga.
Apr. Charleston, S. C.

Thirty-five oil paintings assembled from the Winter Exhibition of the National Academy of Design:

Jan. New Orleans, La.
Feb. Topeka, Kans.
Mar. Norman, Okla.
Apr.
May Stanford University.

Forty-five oil paintings of moderate size, assembled from the artists' studios:

Nov. Elmira, N. Y.
Dec. Peoria, Ill.
Jan. Springfield, Ill.
Feb. Bloomington, Ill.
Mar. Nashville, Tenn.
Apr. Charleston, S. C.
May

Thirty-five oil paintings by American Women Painters, assembled from the artists studios:

Nov. Columbia, S. C.
Dec. Savannah, Ga.
Jan. Nashville, Tenn.
Feb. Kansas City, Mo.
Mar.
Apr.
May

Two hundred and fifty-nine oil paintings, by Lieut. Lemordant:

Oct. Philadelphia, Pa.
Nov. Buffalo, N. Y.
Dec. Chicago, Ill.
Jan. Saint Paul, Minn.

Feb. Saint Louis, Mo.
Mar. Cleveland, Ohio.
Apr. Cincinnati, Ohio.
May Rochester, N. Y.

One hundred and eight water colors, The American Water Color Society, 1919 Rotary:

Oct. Jackson, Mich.
Nov. Grand Rapids, Mich.
Dec.-Mar. Pacific Coast Circuit.
Apr. New Orleans, La.

One hundred water colors selected from the New York and Philadelphia Water Color Clubs' Annual Exhibitions:

Jan. Delaware, Ohio.
Feb. Indianapolis, Ind.
Mar. Oberlin, Ohio.
Apr. Dayton, Ohio.
May Springfield, Ill.

Large photographs of paintings by John W. Alexander:

Jan. Lancaster, Pa.
Feb.
Mar. Springfield, Ill.
Apr.

Small bronzes and American sculpture assembled by the National Sculpture Society:

Nov. Philadelphia, Pa.
Dec. New Bedford, Mass.
Jan. Providence, R. I.
Feb.
Mar. Dayton, Ohio.

Reproductions of American Paintings, lent by the Detroit Publishing Company:

Nov. Indian Head, Md.
Dec.
Jan. Vermillion, S. D.
Feb.
Mar.
Apr. El Paso, Texas.

Children's Exhibition of paintings, prints, sculpture, pottery, illustration, books, toys:

Nov. Memphis, Tenn.
 Dec. Omaha, Neb.
 Jan. Denver, Colo.
 Feb.
 Mar.
 Apr.
 May
 June Springfield, Ill.

Art Work done in the Washington Public Schools:

Oct. El Paso, Texas.
 Nov.
 Dec.
 Jan. Norfolk, Va.

Etchings by Contemporary American artists:

Nov. State College, Pa.
 Dec. Columbus, Ohio.
 Jan. Ypsilanti, Mich.

Studies for Domestic Architecture and sketches, by Wilson Eyre:

Nov. Nashville, Tenn.
 Dec. Hanover, N. H.
 Jan. Rochester, N. Y.
 Feb. New Bedford, Mass.

Helen Hyde Wood Block Prints:

Nov. Springfield, Mass.
 Dec.
 Jan. Ypsilanti, Mich.

Original Work in black and white and color by the leading American illustrators:

Dec. Indianapolis, Ind.
 Jan. College Station, Texas.
 Feb.
 Mar.
 Apr. Charlottesville, Va.

Industrial Art, textiles, advertising, etc., assembled by The Art Alliance:

Nov. Rochester, N. Y.
 Dec. Memphis, Tenn.
 Jan. Galveston, Texas.
 Feb. Stanford University, Calif.
 Mar. Seattle, Wash.

Medici Prints, 47 reproductions in color of works by the Old Masters:

Nov. College Station, Texas.
 Dec. Norman, Okla.
 Jan.
 Feb.

One hundred and thirty-two studies for Mural Decorations by Violet Oakley:

Oct. Brooklyn, N. Y.
 Nov. Utica, N. Y.
 Dec. Rochester, N. Y.
 Jan. Rochester, N. Y.
 Feb. Nashville, Tenn.
 Mar. Syracuse, N. Y.
 Apr.

Copies of paintings by the Old Masters, by the late Carroll Beckwith:

Nov. Eugene, Oregon.
 Dec. Corvallis, Oregon.
 Jan. El Paso, Texas.

Lithographs of War Work in America and Great Britain, by Joseph Pennell:

Nov. Memphis, Tenn.
 Dec. Charlottesville, Va.

Pictorial photographs, 100 exhibits assembled, by the Pictorial Photographers of America:

Nov. Indianapolis, Ind.
 Dec. Jackson, Mich.
 Jan. Boston, Mass.
 Feb. Rochester, N. Y.
 Mar. Elmira, N. Y.
 Apr.
 May Charlottesville, Va.

Printing, assembled by the Metropolitan Museum of Art:

Dec. Providence, R. I.

School work in color and design by the pupils of four art schools:

Nov. Wichita, Kan.
 Dec. Logansport, Ind.
 Jan.
 Feb. Milwaukee, Wis.

Senefelder Lithographs—100 exhibits lent by the Senefelder Club of London:

Oct. Richmond, Va.
 Nov. Oxford, Ohio.
 Dec.

Textiles, actual materials, assembled by Mr. William Laurel Harris for the Architectural League of New York:

Dec. Detroit, Mich.
Jan. New Bedford, Mass.
Feb. Indianapolis, Ind.
Mar. Milwaukee, Wis.
Apr. Rochester, N. Y.

Town Planning, photographs and plans of the best that has been done in this and other countries, assembled by Mr. Andrew Wright Crawford:

Dec. Nashville, Tenn.
Jan. Hanover, N. H.
Feb.
Mar. New Bedford, Mass.

War Memorials, three sets of photographs assembled by the Metropolitan Museum of Art:

Sept. Nashville, Tenn.
Oct. Elmira, N. Y.—Philadelphia, Pa.
Nov. Rochester, N. Y.—Iowa City, Iowa.
Dec. Rochester, N. Y. — Williamsport, Pa.—Albany, N. Y.
Jan. Amherst, Mass.
Feb.

Wood Engravings, by the late Henry Wolf:

Dec. Washington, D. C.

ITEMS

During November the Washington Water Color Club held its Twenty-fourth Annual Exhibition in the Corcoran Gallery of Art at Washington.

At the same time there were set forth in this gallery a special exhibition of sculpture by P. Bryant Baker and of large photographs, showing the activities of the A. E. F. in France made by members of the United States Signal Corps and shown under Government auspices. This exhibition compared most favorably with the British exhibition of a somewhat similar character showing the activities of the British navy.

The Corcoran Gallery of Art will open its Seventh Biennial Exhibition of painting by contemporary American artists on December 21st. At this exhibition \$5,000 in cash prizes given by Hon. W. A. Clark, a member of its Board of Trustees, will be distributed with gold, silver and bronze medal and Honorable Mention certificates presented by the Corcoran Gallery of Art.

* * *

In the galleries of the Art Alliance, Rittenhouse Square, Philadelphia, was exhibited November 24th to December 8th, a collection of illustrations, water color drawings and lithographs by Thornton Oakley. On Tuesday after-

noon, November 25th, Mr. Oakley gave a talk in the gallery on illustration.

Preceding Mr. Oakley's exhibition a collection of sketches made by Miss Alice Kent Stoddard in "No Man's Land" and among the ruins and devastations of the cities at the front were shown in the music rooms. Miss Stoddard returned this fall from France, where she had been for some time engaged in war work with the Y. M. C. A.

Among other exhibitions set forth at the Art Alliance in November were a collection of sculpture by American sculptors assembled by the National Sculpture Society and exhibited under the direction of the American Federation of Arts and a crafts exhibition specially arranged by the Crafts Committee.

* * *

The Concord Art Association opened its Annual Exhibition on the 15th of November with a private view. Among the artists represented are Messrs. French, Laessle, Thomas Shields Clarke, Anna V. Hyatt, Malvina Hoffman, Anna Coleman Ladd, and Janet Scudder, Gerrit A. Beneker, Charles Bittinger, John F. Carlson, Frederick C. Frieseke, Robert Henri, Ellen Day Hale, Birge Harrison, Charles H. Pepper, Marie Danforth Page and Mary Cassatt.

THE AMERICAN MAGAZINE OF ART

JANUARY, 1920

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THE AMERICAN FEDERATION OF ARTS

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WASHINGTON, D. C.

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Seventeen Cresson Scholarships awarded this year for travel in Europe and America.

ELEANOR B. BARKER
Curator

BROAD AND CHERRY STS., PHILA.

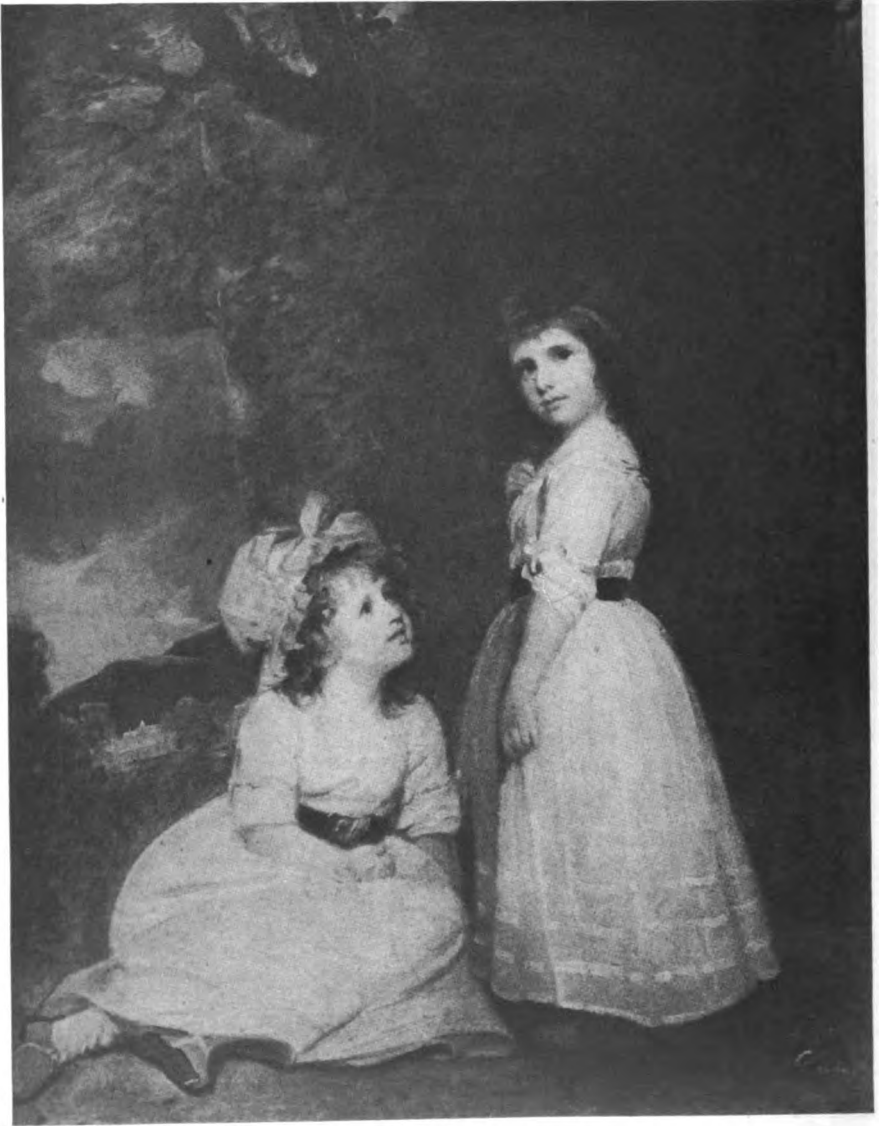
SUMMER SCHOOL AT CHESTER SPRINGS

Criticisms from April to October

D. ROY MILLER, Resident Manager

CHESTER SPRINGS

CHESTER COUNTY, PA.



THE MISSES BECKFORD

BY

GEORGE ROMNEY

Recently sold in London for \$273,000

THE HAMILTON COLLECTION

THE
AMERICAN MAGAZINE OF ART
VOLUME XI JANUARY, 1920 NUMBER 3



THE PROSPECTOR

ALLEN T. TRUE

Over mantel decoration, Library of F. M. Eaton, Esq., Colorado Springs

ALLEN T. TRUE
PAINTER OF THE WEST

BY REGINALD POLAND

Director Denver Art Association

THE American Federation of Arts has been fortunate in placing on circuit for the art centers of this country the paintings of Allen T. True. The artist, in turn, is to be congratulated on the opportunity to have his work thus recognized in a larger way. He seems an essential part of the spirit of his native western land. And through the medium of his painting he expresses this same spirit. He has the frankness to say only what he feels. Therefore we get a satisfying message from his pictures of pio-

neer days in the vast plains and rugged mountains.

Born in '81 at Colorado Springs, he had rich opportunities to absorb the life of struggle in the still unsettled region. The scenes recorded on his youthful mind at that time are now being crystallized and reproduced on canvas for our benefit. He had sought the necessary knowledge by which to leave us this artistic record. Wisely he chose the Corcoran School of Art in Washington, D. C.

In the course of time he entered for



THE PACK OUTFIT

Easel painting in traveling exhibition

ALLEN T. TRUE

five years of study the school of Howard Pyle, by some called our foremost illustrator. Significant that the school was at its prime, is the fact that five of the eight offered captaincies to depict the war abroad were studying together at that time with Pyle. But our westerner soon gave up entirely this branch of art as transitory and trivial in comparison with mural painting, thus showing a genuine fidelity to his best convictions.

He saw in Brangwyn the one up to whom he could look and under whom he would be able to develop in this new field. His first tutelage was in 1908, with further instruction after working apart

for a time. In fact, he co-operated with Brangwyn in 1914 on the Panama Pacific Exposition murals representing "Fire," "Water," "Earth," and "Air." The appropriateness of the figures and the general harmony of colors with those of the surroundings for which True is in no small measure responsible, justify their permanent exhibition.

We first then see him as a young man illustrating like Pyle his own stories. Especially between 1906 and 1911 readers of such magazines as "Outing" and "Scribners" could look forward with pleasure to them. As an example of this series we remember "A Safe and Sane

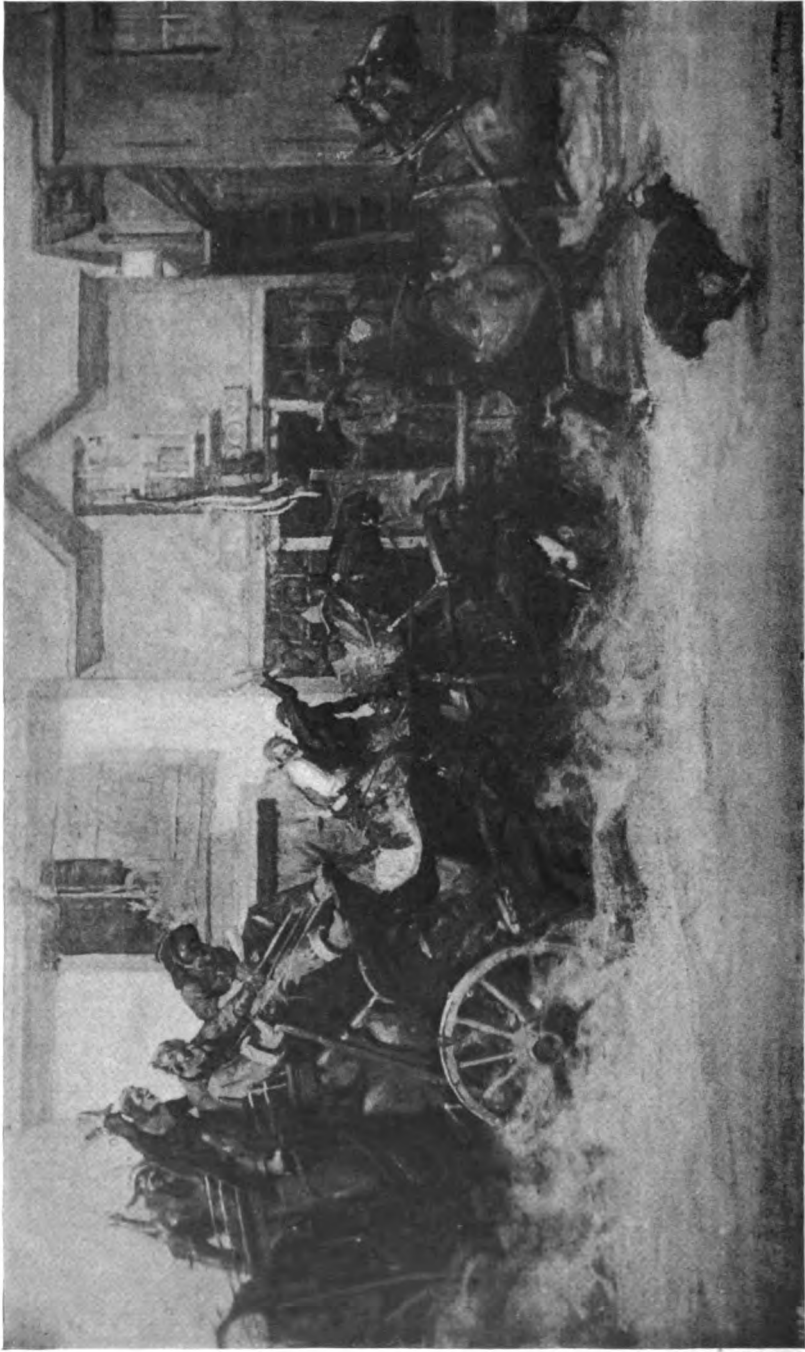


THE BUFFALO HUNTER

ALLEN T. TRUE

MURAL DECORATION

Montana National Bank, Billings, Montana



A SAFE AND SANE FOURTH OF JULY

REPRODUCED BY COURTESY OF SCRIBNER'S MAGAZINE
Collection of Dr. C. B. Ingham, Denver, Colorado

ALLEN T. TRUE



STRAYS

Easel painting in traveling exhibition

ALLEN T. TRUE

4th of July," with one of its illustrations here reproduced. By these pictures he could better tell certain things than by words. His later work in this field shows an elimination of all useless detail and a regard for simple surfaces and outline, so appropriate for the printed page.

Being a red-blooded Coloradian, he felt the impulse to progress in his field beside his fellow men who were striking out in their vocations. Therefore he turned to easel and mural painting, two different branches of art in purpose. And he realized that an easel painting can rarely be used to round out the beauty of the architecture. It is like fitting a square peg in a round hole.

An early example of this easel work is "The Pack Outfit" here reproduced. Interestingly enough it is this which gave as much pleasure as any example in the ex-

hibition of True's paintings in Denver, recently held. It will be seen in the exhibition being circuited by the American Federation of Arts. It shows the characteristics of True's manner so in accord with those of Brangwyn. "Strays" also reproduced will go with "The Pack Outfit." Both bring out the important figures clearly against the maze of indistinct and subordinate background of vegetation. The unconsciousness of these men on whose path we have suddenly come gives us an insight into the real life of the pioneer. The beauty is deeper than pose and dress, catching the spirit of men prepared for any emergency. Incidentally the composition and balance of tones satisfies.

These easel paintings are rightly three dimensional. They were to be placed on a stand in the room, not against a wall.

Such solidity of forms and sense of distance he manifests in the Apache Indian subjects of "Summer," "Autumn," and "Moving Camp" with the Jicarillas, who live in northern New Mexico. They stand out on the pass overlooking the endless plains, real men and of definite characteristics.

For whatever purpose he paints he presents his beloved West. "We can find the wonders of nature and man's relation to it right at home." So says True, replying why he does not employ allegory. What he paints he himself lives, on his farm or at his log cabin with its open fireplace up in the Rockies. He does not frequent art colonies, but moves straight forward, forgetting to tell dealers and exhibitors about his achievements. His work has as a "one man show" been seen in many important cities between Seattle, El Paso, and St. Louis. Until now, unfortunately for us, not in the East to any extent.

But it is really in his murals that he is at home and therefore doing the most for the world's happiness. He knows it is not enough to merely cover a wall with so much canvas. He paints to enrich the general effect of the architecture. More specifically harmony of color especially interests him. His Exposition decorations show this. In Wyoming he painted scenes and figures on the walls of the Senate and House of Representatives. "The Officer" here seen in black and white, on the Senate walls is in sky blue, red violet, and warm greens, high in value and intensity. The character of the House presents a different problem. Here he necessarily used burnt red, browns, and golden yellows, low in value and intensity.

Chevannes is given due recognition by True. The Pantheon St. Genevieve painting he finds unusually pleasing. A two dimensional quality exists in the murals of both artists. The Japanese prints appeal to True as the logical model for decorating flat walls. The motif of a single figure well disposed in a given space emphasizing one plane, the foreground, is Eastern. The "Buffalo Hunt-



MURAL PAINTING BY ALLEN T. TRUE
Senate Chamber, Wyoming State Capitol

er" as we can observe carries out this same idea. This was executed for the Montana National Bank in recognition by visitors to the Wyoming Capitol of his success there. The color scheme reminds one of the Wyoming Senate.

Recently he made sketches just accepted for the Denver Civic Theatre. "The Prospector" with the Pan eager for the sight of gold and "The Trapper" entering the mysterious shadow of the woods tell a story as simple as the Wyoming panels. And they have a relation to their setting, a colonnade. In the Denver America Theatre are other examples of such outdoor murals. Judging from the increase of this type of decoration an even greater future awaits the competent artist.

In the immediate future, too, the Pueblo auditorium, seating 2,200, will occupy True's attention. He has been supervising its general color scheme as he did in the Denver Auditorium and Wyoming Capitol. The Pueblo papers say he is to paint the war scene for the large drop curtain of that city's auditorium.

We predict an ever increasingly brilliant career in the days to come for True. He has a man's will and a determination to learn the right way which must lead him to greater heights, judging from his present success. He does not sit back on his laurels. He knows the joy of putting what he wants just beyond his reach, working up to it and repeating the process, each time going a little higher.

THE HAMILTON SALE AT CHRISTIE'S

BY SELWYN BRINTON

THE great sale of the Hamilton Collection November 5-6 has made a brilliant and, I might almost say—a dramatic opening to Messrs. Christie Manson's autumn season, and has attracted more interest from the art public in London than any sale which I can remember.

That interest commenced with the English and Foreign Silver which was sold on November 5th, and realized over £35,000. Among the objects for sale was the famous Mary Queen of Scots's Casket, an oblong box of very beautiful French (early Sixteenth Century) design, with panels finely pricked with birds, and stag and hounds, set among foliage, and bearing in the center the Hamilton arms. The accompanying ancient document, which I saw within the casket, stated that "this silver box carved and gilded . . . was the box that carried letters and tokens by messengers to and again between Queen Mary of Scotland and the Earle of Bothwell. . . The box had two keys whereof the Queen kept one and the Earle of Bothwell the other." Without going into the disputed question of the authenticity of

those fateful letters, which, if genuine, have seemed to "give away" the beautiful and ill-starred Queen, I will only note that the bidding, which started (not inappropriately) in the name of Amor, ran up to 2,700 guineas, when the casket fell to the last bid of "Scott"—the "on dit" in the sale-rooms being that the casket had been "Westminstered" in allusion to the recent adventures of the "Tragic Muse."

It was satisfactory to find that the noble Empire tea service, with winged figures, festoons, dolphins and the Bonaparte bee, designed for Napoleon by "Biennais, goldsmith of His Majesty, the Emperor and King," will go back to France, being bought by Mr. Edward Smith for a French nobleman; here the two teapots, with their frieze of figures, the great urn with the bees clustering at its top, and the caddy give a fine example of good Empire design.

Of quite another epoch, but equally fine in craftsmanship, was the Cup and Cover, formed of an ostrich egg, enamelled with gryphons and elaborately mounted with masks, fruit and strap-work, dated 1576; this piece was of the finest German work

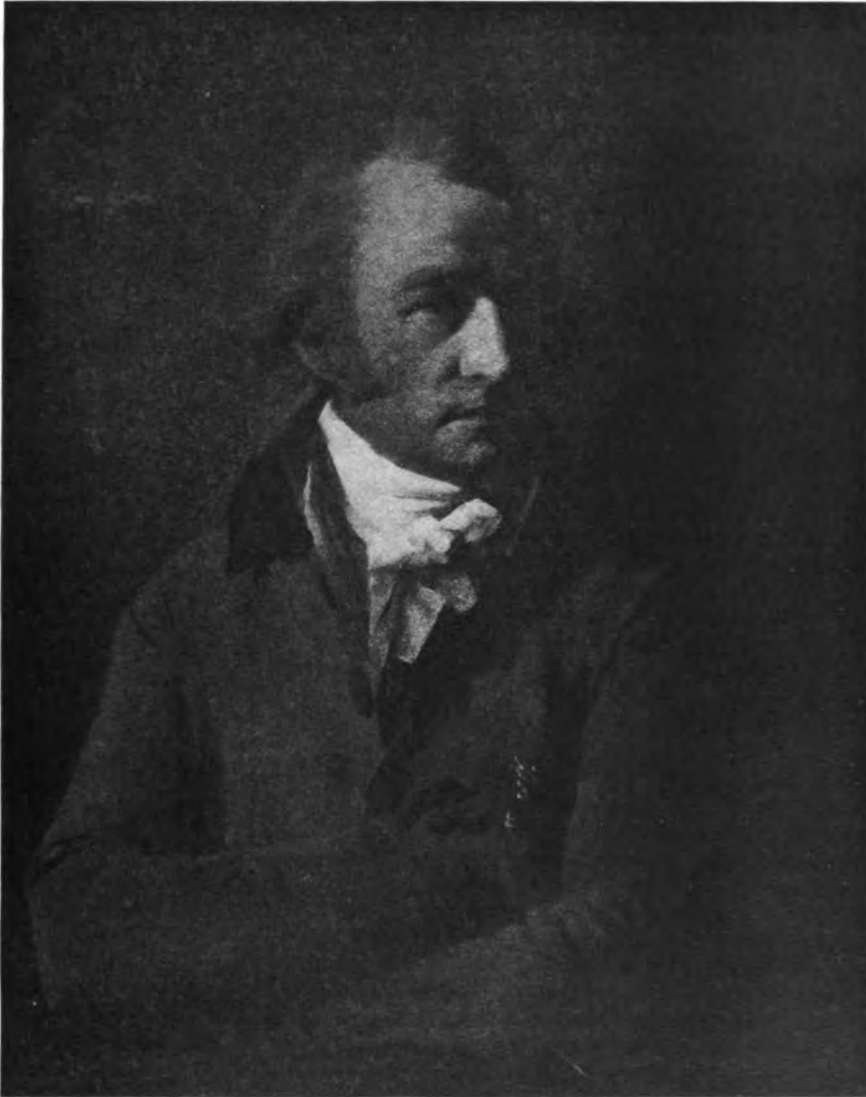


ALEXANDER, TENTH DUKE OF HAMILTON
(Crimson coat, white lawn shirt and frill)

PAINTED 1783 BY

SIR JOSHUA REYNOLDS

THE HAMILTON COLLECTION



DOUGLAS, EIGHTH DUKE OF HAMILTON
(Crimson coat, yellow vest and white stock)

BY
SIR HENRY RAEBURN, R. A.

THE HAMILTON COLLECTION



MARY QUEEN OF SCOTS CASKET $4\frac{1}{2}$ ' BY 8' BY $5\frac{1}{4}$ '
French Early 16th Century

of the Sixteenth century, when Nuremberg craft was at its strength, and fetched £2,300. Its fellow, a noble Cup and Cover by Hans Petzolt of Nuremberg, "Meister in 1578" with figures of the Seasons and Elements, its stem a gryphon, with tail and paws erect, fell to "Scott" at £2,000.

I admired no less two pairs of lovely "tazzet," their borders chased with cherubs and repousse, their stems of figures (a kneeling Nymph and Satyr), from the skilled hand of Van Vianen of Utrecht in and about 1627; and the massive George I oval wine cistern, by Thomas Ffarrer in 1720, weighing 586 ounces and bought (at 52s. per ounce) for over £1,500.

Two days later saw the sale of the historic family portraits which, of course attracted the highest interest, and also the highest prices. When I entered the sale-rooms on Thursday afternoon the large unframed alter piece by Girolamo dei Libri of "Madonna and Child" with singing angels, was just going up, to fetch the very reasonable price of 2,600 guineas; while the two charming little Paters of a lady leaving the bath and seated at her toilet

table—quite in the Seventeenth Century vein, when these domestic details seem to have been more or less public functions, fetched 240 guineas each, and an exquisite little Poelenburgh of "Nymphs Bathing," the figures and wonderful landscape painted like a miniature, was a good bargain at 40 guineas. At this point too, a very interesting portrait of the famous Graham of Claverhouse, the "bonnie Dundee" of the ballad, attributed to Mignard's brush, was not in any way too high at 300 guineas.

But these figures quickly altered when the great series of historic portraits of the Hamilton and Beckford families, by Raeburn, Reynolds and Romney, came forward, and it seemed almost a vision of the past—of that wonderful English Eighteenth Century—when these stately aristocratic figures moved slowly across the sale-room to take their places—alas for us!—in succession under the hammer, Raeburn's grand full length of Alexander, tenth Duke of Hamilton, resting his right arm on his favorite Arab horse, led the series, starting at 500 guineas to fall to Agnew's bid of 3,300 guineas. The same Duke, who was England's Ambassador at St. Petersburg,

and married the Beckford heiress appeared here as a beautiful boy, painted by Reynolds, in crimson dress, with long brown locks flowing over his shoulders; this fine portrait came to Mr. Peid of Glasgow, for 12,500 guineas.

Then the Raeburn portraits of Douglas, eighth Duke, and William, eleventh Duke of Hamilton, when a child, which started at 800 guineas, and ran up in bids of 200 guineas to reach 8,000; and the fine Beckford family portraits, that of the singularly handsome William Beckford, twice Lord Mayor of London, the friend of Pitt and supporter of Wilkes, painted twice in full length by Romney, and his son William Beckford, the immensely rich, gifted and capricious author of "Vathek" painted by the same artist as a boy, looking out on the world with dreaming eyes which fell to Messrs. Duveen at 16,000 guineas.

Most beautiful among the women here was the stately full length by Reynolds of Elizabeth Gunning, a famous beauty of her day, the wife of two Dukes and mother of four, for she had married the Duke of Hamilton and His Grace of Argyll, and had sons by each marriage. Starting at 2,000 guineas this fine portrait was not dear at 7,000 guineas.

When Romney's lovely group of the Misses Beckford as children (reproduced

herewith as a frontispiece) came forward, for which the artist himself is said to have had 100 guineas, Sir Joseph Duveen, who had already secured the boy Beckford, started the bidding with 10,000 guineas and it quickly, almost it seemed automatically, as has been well said like an "arithmetical lullaby," ran up in bids of 500 guineas to 40,000 guineas, when a murmur of applause ran round the crowded sale room, but the bidding went on without a pause to 50,000 guineas, when the applause was unrestrained, and Sir Joseph quietly captured the painting, breaking down the strong reserve with his final bid of 52,000 guineas, a record price, as I believe, for any single picture in Christie's.

At this point one seemed to feel the tension relax, though there were still some very interesting pictures to come—notably the Rubens' "Daniel in the Lions Den," sold in the 1882 Hamilton sale for 4,900 guineas, rebought by the Duke in 1887 for 2,100 guineas, and sold again last week for 2,400 guineas, and the same Master's beautiful "Loves of the Centaurs," and Arcadian scene, instinct with the joy of physical life, which, starting at 200 guineas to fall at 750 guineas—the total amount of the day's sale figuring at 168,000 guineas, the highest ever made in a single day in Christie's rooms.

THE AMERICAN EXHIBITION AT THE LUXEMBOURG

BY CAPTAIN ERNEST PEIXOTTO

FOR the first time since the Exposition of 1900, a representative exhibition of American Art has been held in Paris—held too in the most sacred temple of modern French art, the Luxembourg Museum. I wonder if the men who organized this exhibition in America fully realized its capital importance. How were the pictures chosen and was the novel method adopted suitable for the assembling of so unusual and so important a collection?

Not that it was disappointing. On the contrary, it was in many ways a remarkable exhibition, but it seemed to me that it could have been so much more remark-

able and could have so much better convinced the French critics and public of the vigor and vitality of the American School of Painting.

In the first place, the pictures sent from America were too small and too uniform in size to fill adequately the great wall-spaces of the Luxembourg galleries. In the second place; and by far the graver fault, our great masters of the past generation—Winslow Homer, Homer Martin, Wyant, Twachtman, Inness, to mention only a few—were not represented by even a single canvas. Indeed, had it not been that the French museums possessed a

certain number of representative examples of the American School with which to enrich the collection sent over from America, the exhibition would have looked, to all intents and purposes, like any current National or Pennsylvania Academy show.

But M. Bénédite, the experienced director of the Luxembourg Museum, to whose initiative the exhibition was largely due, knew how to remedy this defect to a certain extent, and gave to the exhibition a dignity and an importance that it certainly would otherwise have lacked, by creating for it as handsome a setting as possible.

The first great gallery was treated as a Salle d'Honneur. On the wall opposite the entrance, hung a superb Gobelin tapestry, with Sargent's "Carmencita" at one side and Dannat's "Contrebandier" at the other. A second wall was similarly hung with Alexander's "Dame en Gris" and Dannat's "Femme Rouge"—all of these the property of the Luxembourg. The other two walls, cut by doorways, were also hung with rich tapestries from the State collections. At either side of the doorways, pedestals were placed to hold Jo Davidson's vivacious portrait busts of Pershing and Foch, General Bliss and Admiral Benson.

From this Salle d'Honneur, a long vista opened through the three rooms hung with the pictures sent from America, while Whistler's "Mother" was seen at the extreme end of the vista in a fourth room.

The first room was particularly American in character. In it Abbott Thayer's dignified canvas struck its rare note of glowing golden gray, Paxton's "Woman in Yellow" sung against its lavenders and greens, William Cotton's sober presentment of his "Motler" ably typified the elderly New England gentlewoman, George Bellows, in Lis "Widow," handled a gamut of blacks with masterly effect, while representative canvases by Smedley, Johansen, DeWitt Lockman, Louis Betts, Cecilia Beaux, Mary Cassatt and Jean McLane evinced the vivacity and brilliant technique of our portrait painters. But it was the landscapes in the room that were the most truly American. Jonas Lie, Bruce Crane, Gardner Symons, Ernest Lawson, Edward Redfield and John F. Carlson, all showed snow scenes (how many of them we do

paint!)—scenes that told of our brisk, clear American winter and told of it in a very direct and personal way, devoid of mood, sentiment or sentimentality, frank statements seen with the open eyes of observers rather than of thinkers and contrasting sharply with, say, the misty loveliness of Charles Hopkinson's "Salem Bay."

At one end of the second gallery Irving Wiles' brilliant portrait of Charles Bittinger and his daughter, Louis Mora's colorful Spanish "Brunettes" and Robert Henri's "Dancing Girl," with its warm flesh and its heated reds, formed a very gay panel, while opposite, in contrast, at the other end of the room, two deep-toned portraits by Wayman Adams and Charles S. Forbes flanked a very interesting canvas by Mme. Romaine-Brooks, a straight and simple figure in a cold gray dress standing against the yellowish atmosphere of a Paris evening. Beside it, Bryson Burroughs' "Holy Women at the Sepulchre" struck a similar gray note, a picture full of feeling and highly decorative in quality. Another charming canvas in this room was Alden Weir's "Girls and Donkey," decorative also in arrangement and subtle and lovely in color as a rare old piece of ancient tapestry. Chauncey Ryder, Robert Spencer, Roy Brown, Edward Rook and Howard Russell Butler upheld the high technical excellence of the American landscape painters in this room.

The third gallery, as a whole, produced upon the beholder an impression of paleness and highness of key. Emil Carlsen's opalescent "Oh, ye of Little Faith," evanescent and misty as dawn, Eugene Paul Ulmann's cool "Nude," Colin Campbell Cooper's sunlit "Fifth Avenue," Childe Hassam's "Looking into the Little South Room" with its dominant blues and greens and Cameron Burnside's large decorative panel, "Hommage of the Red Cross to France;" all struck this note of pearly grayness. Contrasting with them, Victor Higgins' colorful Indian "Pumpkin Girl," Albert Sterner's rich portrait of his wife, Leslie Cauldwell's vigorous "Aviator" and George Luks' well-known and masterly "Woman and Macaws" sounded notes of fuller color.

The three rooms above mentioned contain all the pictures that were sent from

America, all that were hung. And I cannot but reiterate what I have said before: how much more impressive they would have been had they been supplemented by others and had they included some of the finest examples of American art lent by our public and private collections. This was the intention, I was told, of the French organizers of this exhibition who had hoped to see the Directors of some of our great museums associated with the men on the American committee. How their original idea was modified and what happened to change the exhibition into a purely current display, no one in Paris seemed to know.

This omission, as I have said, was remedied as much as possible by adding to these three rooms two others in which were assembled the best examples of American Art to be found in Paris. In the first of these two rooms hung Whistler's "Mother" flanked, at each side, by two little masterpieces by Walter Gay. At one end, Tanner's "Pilgrims at Emmaus," full of deep religious feeling, hung between Redfield's poetic "Canal en Hiver," vigorous and solid, but not modeled with the smashing directness of his more recent canvases and William Picknell's handsome turquoise "Morning on the Mediterranean." Frie-seke's lovely "Nude" that first won him

fame, two fine Richard Millers, a romantic moonlight by Ben Foster, Alexander Harrison's most ambitious achievement, his "Arcady," Max Bohm's "Golden Hour," reminiscent of the opulent Venetians, all struck a modern note, but tempered with the best traditions of the past, while Winslow Homer's "Summer Night," with its silvery moonlit sea, its shadows and dancing figures, was sheer beauty seen through free American eyes.

In a smaller room adjoining hung a few more notable canvases. MacCameron's "London Slums," whose ghostly faces are Goyaesque in their pitiless realism, two of Mme. Romaine Brooks' very personal paintings and two landscapes by Harry B. Lachman, recently purchased by the Luxembourg.

Carefully placed through the various galleries were a number of small pieces of sculpture, among which might be specially noted Paul Manship's beautiful "Dancer and Gazelles," Sterling Calder's sturdy "Man-Cub," Janet Scudder's "Diane Enfant," a graceful nude by Robert Aitken, James Earl Fraser's well-known "End of the Trail" and Charles Grafly's portrait bust of Paul Bartlett. Saint-Gaudens, MacMonnies and John Flanagan were again only represented by sculptures sent from French collections.

AMERICAN ACADEMY IN ROME

THE American Academy in Rome has just closed an exhibition at the Century Club of the work of its graduates—architects, painters, sculptors. These men are leaders in American practice and talent in their respective fields; the American Academy in Rome has placed its stamp upon them giving them the weapons with which careers are carved, knowledge and technical training in constant association with the workmanship and prowess of Renaissance Rome as well as the ancient city of the Caesars. They have thus been able to make contact with the channels of thought that guided the artistic output of an age the emulation of which is at once our joy and our despair.

The exhibition in question contains examples of the work of the architects: John Russell Pope, Lucian Smith, H. Van Buren Magonigle, Edgar I. Williams, William S. Goyle, Alfred Githens; the sculptors: H. A. MacNeil, Charles Keck, Paul Manship, John Gregory, Albin Polasek, Sherry Fry; the painters: F. Tolles Chamberlin, Eugene Savage, Barry Faulkner, Ezra Winter, F. P. Fairbanks, Charles Stickroth, all of whom owe a debt of gratitude for a golden opportunity to the foresight of the founders of the Academy and to the energy and educational policy of its present administrators.

The American Academy in Rome is an established institution with a history be-

ginning in 1894, over a quarter century of yeoman work and unbroken faith so that the best traditions of the arts might prosper on our own soil. It was in the fertile brain of that most distinguished American architect, Charles F. McKim, that the idea of such an Academy was born; under his fervor and enthusiasm, together with that of Daniel Burnham, it took shape; to their unswerving devotion to this idea, their gifts to it of money and time; to their inspiring example; to the years of Frank Millet's unselfish service; and to the adherence of such others as La Farge and Saint-Gaudens, now gone, Mowbray, French and Blashfield, happily still active among us, that the seed came to its present fine fruition.

In Rome the American Academy occupies the finest site in the city. Its buildings stand upon the summit of Mount Janiculum, the highest point within the walls. Near its gates lies the ground over which Garibaldi fought in 1849; in one of its buildings he made his headquarters for the last time and the siege left it in ruins. From the Academy windows and terraces one sees the dome of Saint Peters, mother church of them all, and all Rome lies stretched out beneath.

The American Academy in Rome offers opportunities for architects, painters and sculptors in its School of Fine Arts, and for archaeologists, historians and students of literature in its School of Classical Studies. The latter was founded in 1895 and a union between the two institutions was effected in 1912. Although its two coordinate branches are called "schools," they are not schools in any commonly accepted sense. The Academy is not for teaching rudiments, it does not have classes, nor does it even impose a very rigid prescribed course. Its beneficiaries are those who have advanced far beyond the preliminary stages in their various callings. They come to Rome for enlargement and fuller development of their knowledge and talents through first hand contact with the records of the past. What the Academy offers—its Prize of Rome—is not meant to be benevolent assistance to worthy youth, but the means whereby the best material discoverable may be raised to its highest powers for the elevation of American art

and letters. The Academy sends out Fellows annually and offers in addition the privilege of its facilities to the fellowship holders sent out from fifteen American Universities, and other educational institutions. Fellows are chosen in competitions held throughout America.

The American Academy in Rome is a national institution and it is erected upon the underlying conception of the value of and need for collaborative work among artists. Its students come from all parts of the United States, and they are thrown together in working out their problems: "Not Fellowships only, but fellowship truly." It is most enlightening to note that the Board of Trustees of the Academy is composed of representatives of the provinces of architecture, sculpture, painting, archaeology, literature, and history; it is furthermore stipulated that three-fifths of the Trustees must at all times be professionally engaged in their respective types of work and that the three major fine arts must always be represented by no less than two-thirds of the professional members of the Board. Devoted experts thus control the destiny of the American Academy in Rome.

The exhibition just closed is an index of the Academy's success and usefulness and a sustained test of its policy of educational work. The collection of drawings, paintings, photographs, reliefs, figures, etc., is to be sent on tour throughout the country as one of its regular traveling exhibitions, by the American Federation of Arts.

Colorado Springs is to have a permanent museum and art school which will be known as the Broadmoor Art Academy. Mr. and Mrs. Spencer Penrose have given for this purpose their Dale Street residence and have provided a fund for its maintenance covering a period of five years. The plan is to start the school on a modest basis and expand it later. Mr. Eggers, the director of the Chicago Art Institute, visited Colorado Springs at the request of those interested in the new school and museum, and gave valuable advice in regard to organization. Among other advisers have been H. V. Poor and Robert Reid.



LEWIS AND CLARK
A MONUMENTAL GROUP BY
CHARLES KECK
RECENTLY ERECTED IN
CHARLOTTESVILLE VIRGINIA



A COVERED BRIDGE

SKETCH BY JOSEPH PENNELL

THE BILL BOARD MENACE

A SERIES OF SKETCHES BY JOSEPH PENNELL

THE sketches by Mr. Joseph Pennell which are reproduced herewith, were made recently from trains and motors and on various walks. They graphically set forth the extent to which bill boards are being used at this time for advertising purposes to the great detriment of the country—and they do not exaggerate.

Beauty is essentially an asset to a city, a town, a nation. Everyone, or almost everyone, including those who thoughtlessly despoil it, are influenced by it. The more beautiful a city the greater the number who visit it and the greater the pride which residents take in it.

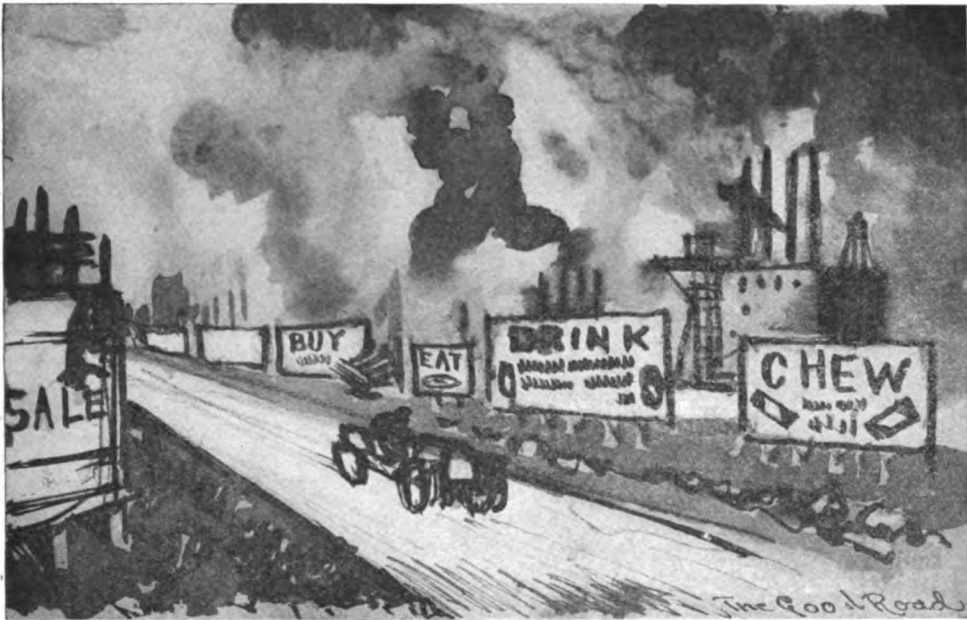
The same is true of landscape. Switzerland has wisely conserved her scenic beauty not merely for esthetic reasons but in order that she may continue to allure the tourists.

To ruthlessly mar fine scenery is, therefore, thriftless as well as unkind, and as the pleasure derived from a beautiful view is greater than from almost any other source, it is also a sort of robbery.

These facts were called forcefully to attention by Mr. Pennell in a paper on "The Curse of the Bill Board" presented at the annual meeting of the Ohio Women's Clubs, in Cleveland, Ohio, October 14th.

Bill boards are, to be sure, an old evil but since the war they seem to have multiplied with great rapidity and it is this which has caused Mr. Pennell grave alarm. He attributes this increased popularity of bill board publicity to the successful use of bill boards during the war by the Government under the auspices of the committee of which he, himself, was vice-chairman. It is, perhaps this very fact which has made Mr. Pennell the more urgent in calling attention to the present menace.

In his address at Cleveland he said in part: "Where a few months ago I saw bosky woods, winding streams and stretches of farm lands, mountain heights, I now see the most artless and most inane announcements of the most useless and



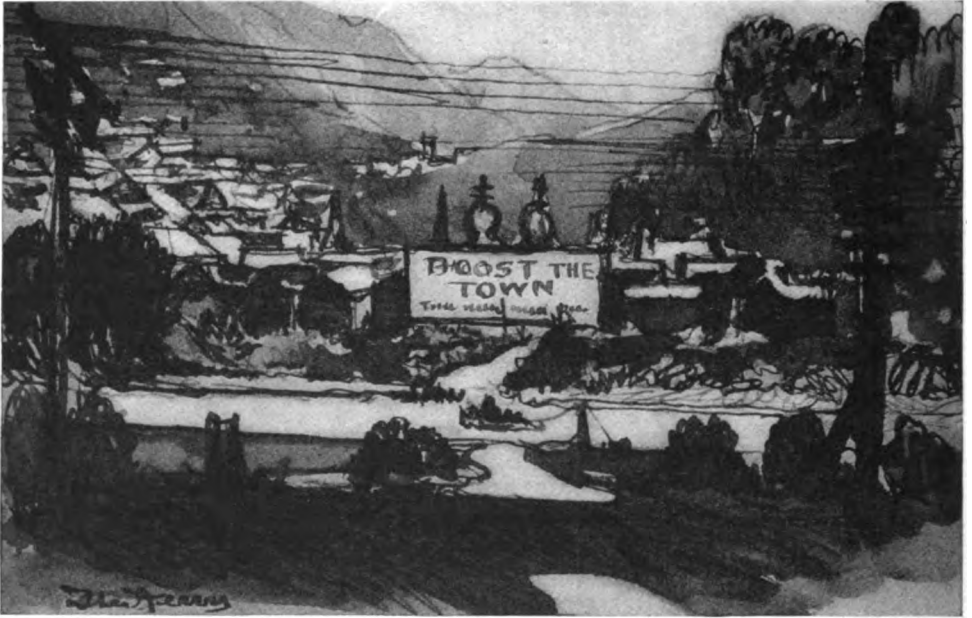
THE GOOD ROAD

SKETCH BY JOSEPH PENNELL



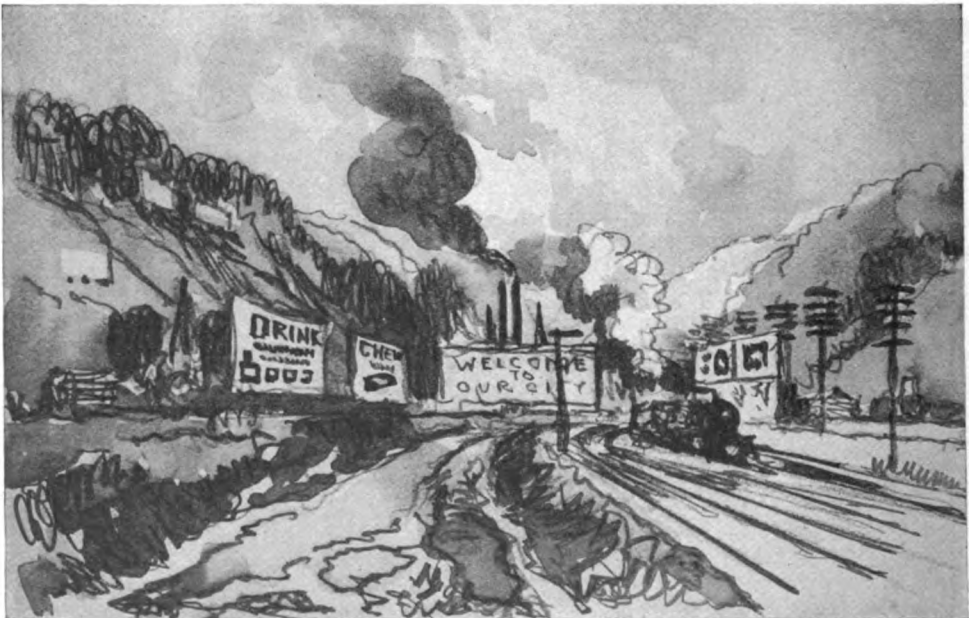
THE APPROACH TO THE CITY

SKETCH BY JOSEPH PENNELL



THE FERRY

SKETCH BY JOSEPH PENNELL



COMING IN SIGHT OF THE MOUNTAINS

SKETCH BY JOSEPH PENNELL

the most tawdry and even unnecessary articles. If I walk or drive on country roads it is the same. On vacant lots, between country houses, it is the same and from the highest skyscraper to the newest hole dug in the ground, it is the same.

"We prate of design and worship commerce. We love music—canned; we adore murals by the roadside in the form of advertisements. And to look at these things we must 'mind our step' and look to 'safety first.' . . . This despite art museums, art galleries, art exhibitions. These are the museums, the galleries of the people, the things they see, the things from which they form their standards, their ideas of art and literature. From one person who visits a museum, a thousand, a hundred thousand are slapped in the face by these things."

Giving concrete examples Mr. Pennell called attention to bill boards at Horseshoe Curve (one of the most beautiful panoramas in the United States), at Niagara and at the gates of one of our most noted and picturesque universities. That some of the designs are being made by distinguished artists does not, to Mr. Pennell's mind lessen the evil.

In vigorous language he urged that the idealism on which we pride ourselves as a nation be demonstrated in an effort to overcome this flagrant form of commercialism. In alarm he suggested that we might soon "ride in a tunnel of signs"

whenever we took a railroad train. And he fears for the worst inasmuch as the evil represents money making. He urged strongly the passage of laws to prohibit bill board advertising and recommended as a practical means that they be "taxed out of existence."

He suggested, furthermore, that the lumber which had been used for building these signs, to say nothing of the paint required in painting them, would have gone a long way toward upbuilding and rehabilitating some of the devastated sections of France. He would like to see the land on which they are erected put under cultivation to feed our nation and other nations, to bring down the high cost of living.

He claims that the practice is "an abomination," that the advertising signs of the cities "make night hideous" and our great streets "pathetically vulgar" and that the daylight signs on the boulevards and steam railways obliterate the beauty of nature to us and impoverish our nation.

"We have got," he said in his concluding remarks "to suppress these things or give up prating of art."

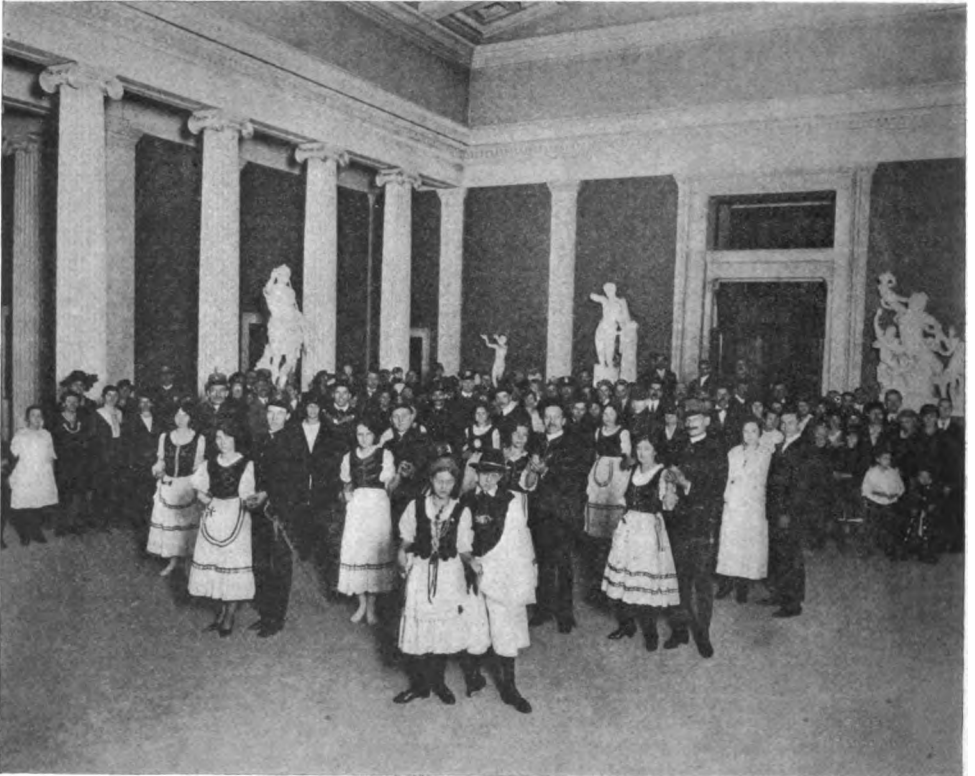
After Mr. Pennell's paper was concluded a resolution was introduced and unanimously passed that steps be taken to suppress out-door advertising in the State of Ohio. It was announced that the City of Cincinnati had already taken steps to this end.

ART AND AMERICANIZATION

ARTS AND CRAFTS OF THE HOMELANDS EXHIBITION

UNDER the management of Mr. Allen Eaton, field secretary of the American Federation of Arts, and the joint auspices of the American Federation of Arts and the University of the State of New York, an exhibition of Arts and Crafts of the Homelands was held at the Albright Gallery, Buffalo, from October 22d to November 2d, and in the Education Building, Albany, from November 23d to December 2d. The exhibitions although of similar character were not, so far as exhibits went, the same, many of the articles

shown in Buffalo being lent by Buffalo's foreign citizens and promptly returned to them at the close of the exhibition there. Mr. Allen Eaton secured the exhibits for both cities and the success of both displays is largely attributable to the great amount of time, labor and enthusiasm that he put into the work. Mrs. Cornelia B. Sage Quinton, the director of the Albright Gallery, has stated that the exhibition there was one of the most beautiful and successful that that Gallery has ever held. The attendance exceeded 41,000.



HUNGARIAN DANCERS

HOMELANDS EXHIBITION. BUFFALO

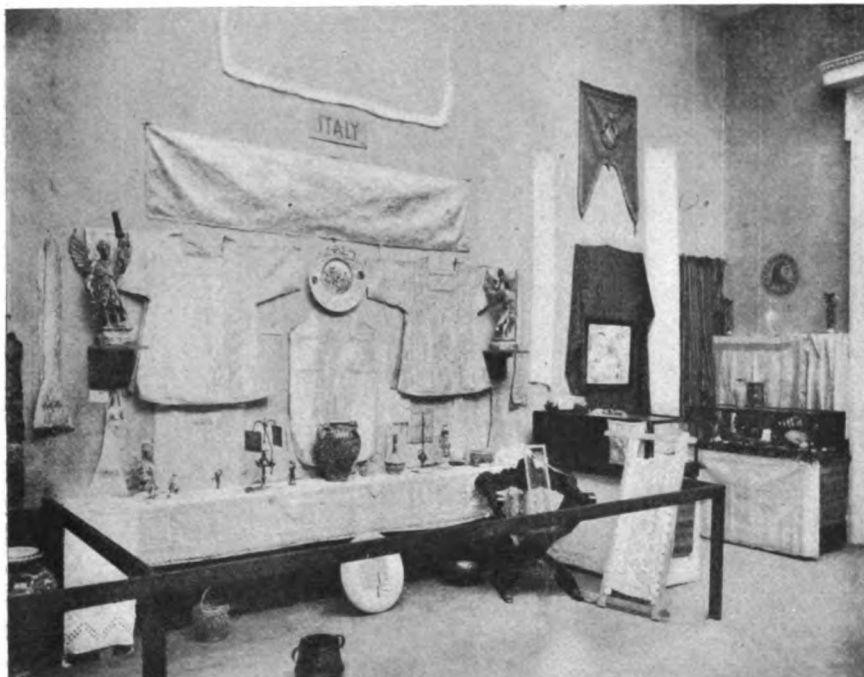
The following interesting description of the exhibition was written by a special correspondent of the *Christian Science Monitor* and published in that paper on November 17th under the caption "An Exhibition That Was Vital."

"The Albright Gallery in Buffalo did a very human thing the other day. Not that it was the only one in its record. Not, indeed, that other galleries do not do human things. But such are departures, and too many museums are content to remain calm, dignified, learned—and deserted, functioning as warehouses.

"This event at the Albright Gallery, officially known as the Exhibition of the Arts and Crafts of the Homelands, was a display of the artistic accomplishments of the immigrant races in the United States. From tenement and farm, from smoky kitchen and sunless chamber, they were collected, Buffalo, Detroit, Boston, other cities contributing. And to accommodate

these humble bits of craft the great walls and corridors of the splendid Albright Gallery were cleared of their permanent exhibits, though all sorts of rules and customs were broken. In place of the Old Masters came the New Peoples. Where had hung the Redfields and Innesses was a brave array of the lace work of the Sophie Kremeneffs and Thamar Nijinskys. The Symons and Duvenecks gave way to embroideries from the painstaking fingers of the Johanna Kroghs and Olga Zbories, and the loving handiwork of the carving Pietros and the brass stamping Giuseppis replaced the sleek bronzes and self-sufficient marbles.

"Does it seem somewhat tawdry and cheapening, all this? Then your imagination plays you false, and your hand is not touching the hand of your fellow man. For if Learning and Riches turned away, Happiness and Service and Brotherhood came in, and at their heels more visitors



ITALIAN EXHIBIT

HOMELANDS EXHIBITION. BUFFALO



FRENCH EXHIBIT

HOMELANDS EXHIBITION. BUFFALO



NORWEGIAN AND SWEDISH EXHIBITION

HOMELANDS EXHIBITION. BUFFALO



JUGO-SLAV EXHIBITION

HOMELANDS EXHIBITION. BUFFALO

than had ever before passed the gallery turnstiles in a single day.

"And best of all, this scheme, the idea of Allen Eaton of the American Federation of Fine Arts and fostered by the Federation, the State, and the City, was a real Americanization scheme. Not one of these pseudo-Americanization attempts that would make all new citizens alike by a steam-roller leveling process; nor those that try to muffle cries for better things with the American flag. It was, instead, a plan that won appreciation by giving appreciation, that sought to make America a benefactor by asking her new sons and daughters to bestow benefactions. No wonder that so many in Buffalo seemed to have discovered the museum for the first time. No wonder, when the corridors filled with foreign-born who came again and again, eyes shining, feet hurrying, proud in the acclamation of their fellow citizens, that the man who had brought it all to realization exclaimed: 'This is helping endear our country to the millions who come from other lands, and its compensation in human gratitude is the greatest I have ever known.'

"There's no need to tell of all the exhibits. Suffice to say that there were several displays arranged by the natives of more than twenty European countries. There were Jugo-Slavs, Tzecho-Slovaks, Armenians, Syrians, Ukrainians. And in one room where a group of prints of the homelands were shown, but not intended for sale, orders for over two hundred were received.

"Perhaps the best was the entertainment given by the different national groups. The Hungarians came from the mills with an orchestra from the old country. Forty Italian children danced the Tarantella—half of them had begged rides on motor trucks to get there—and they danced, danced, danced all the afternoon, without intermission, it seemed, so great was their zeal.

"Then that evening the men danced and sang until they had to hurry back to the mills for the night shift. And it is not easy to forget the words, so earnestly spoken and so significant, of the Italian chairman that night: 'I have lived in

America twenty-two years. I, like other Italians, have not known whether or not we were welcome to your fairs and exhibitions, but now we know, and it makes all the difference in the world to us.'

"On the Ukrainian night the Ukrainian Dramatic Club was to have given a short play, but some of the players couldn't come, and at the last moment two young girls, feeling that the Ukraine must be represented, agreed to do some folk dancing. As they danced so merrily about the marble corridors before some 2,000 people, one could not help noticing that the shoes of one were broken through in a half dozen places. But the reputation of the homeland was at stake and she did more credit to the Ukraine than she knew of.

"One cannot go into the details, nor is there need. The important thing to note is that these people were really their contributions. They were actually participating, and after all, a country's future depends upon the extent to which her people participate. Democracy means, more than anything else, participation.

"A big thing, a vital thing, a human thing, was accomplished in Buffalo that week. It had nothing to do with Old Masters, and rare examples, and doubtful attributions; it shared nothing with the prevalent art education which makes so much of schools, and dates, and carbon prints. But it accomplished more in a few days toward a real appreciation and love for art than a thousand crowned canvases and curated corridors all in a row.

"On one of the first days of the exhibition a young Finnish Socialist attended, but explained to a Finnish attendant (he did not speak English) that he suspected these sort of things because he thought them capitalistic schemes backed by special interests. But the attendant won him over and later he brought his children and many of his friends. And on the last night this man, earning but a small wage in the mills, handed the attendant a \$10 bill, and said, 'This bill is for the American Federation of Arts as the expression of appreciation of one Finn for what this exhibition has done. And I wish every Finn in Buffalo could give \$10 for what this has done for us.'"



LEO ORNSTEIN AT THE PIANO

LEON KROLL

Awarded \$1,500 prize and Mr. and Mrs. Frank G. Logan Gold Medal

THE THIRTY-SECOND ANNUAL EXHIBITION IN CHICAGO

BY LENA M. McCAULEY

AT the Art Institute in Chicago, the thirty-second annual exhibition of American oil paintings and sculpture was opened with the customary festivities of music and reception lines with tea tables presided over by patrons of the arts, the afternoon of November 6th and closed December 10th. This was the first of the national collections of contemporary art offered to the public in the winter of 1919-1920, a full year after the close of the war.

Activities in the creative arts are unquestionably influenced by the nervous tension prevailing in all phases of social and business life. Those artists who gave

themselves unreservedly to painting or drawing for publicity, or some other form of war work, have found it difficult to return to the quiet of their studios and to compose their minds for interpretative work. It is even difficult to awaken a lively interest in exhibitions as part of the art life of the winter. And it is not strange that the first large showing of contemporary art in Chicago, should reflect the indifferent attitude of painters and sculptors whose energies for a time were mobilized to give publicity for the Allies and to win the war by their messages in the various campaigns of the government.



WHEN SHE WAS A LITTLE GIRL

LILIAN WESTCOTT HALE

Awarded \$1,000 prize and Potter Palmer Gold Medal

The American oil paintings and sculpture of the thirty-second annual exhibition present no epoch-making works. The sculpture never claims importance owing to the difficulty of transporting marble and bronze and the fact that monumental works are erected permanently at stated

places as a rule. Every few years, a very distinguished example of sculpture makes an appearance; but at present as on many occasions, the small piece of sculpture is in evidence; and in this particular season there are not more than two or three works to claim attention. Miss Evelyn Long-

man's female figure "The Future," was awarded the William M. R. French Gold Medal by the Art Institute Alumni Association. Gilbert P. Riswold's portrait bust, "Miss Lucille Palmer," Victor Salvatore's "Dawn" and Louis Mayer's portrait bust "Julia," received Honorable Mention from the Jury. There is nothing further to be said of the sculpture.

The paintings, 218 in number, by 176 artists fill eight galleries. Immediately, one misses the distinguished work of eastern men and women, and the portrait painters of the nation, and the first rank of the Middle West. While certain well known names appear in the catalogue, their canvases are not representative. Even the well known Center Bridge group neglected to send striking pictures. What they have sent is ineffective.

Of the 218 paintings by 176 artists, there are fifty invited paintings chiefly those that won honors in last season's exhibitions in New York and the East. Of the 168 remaining, seventy-five come from fifty Chicago painters. The entire 168 canvases were chosen by the jury from about 800 submitted. Thus the jury accepted less than one-fourth that passed before them. The jury consisted of eight men: Robert Allerton, Edward B. Butler, Arvid Nyholm and Rudolph Ingerle of Chicago, and Philip L. Hale, George W. Bellows, Charles C. Curran and Edward W. Redfield from the East. Acting under the irrational impulse of the times, some member of this jury suggested that the old order of voting be passed by, and that each juror choose pictures according to his taste. If this scheme was carried out exactly to fill the wall space, each of these men selected twenty-one paintings. To this may be due the vast range of merit from refined painting of a high order to the crude sketch and freak work which disfigures the exhibition.

The Mr. and Mrs. Frank G. Logan Gold Medal and prize \$1,500 was awarded a portrait of Leo Ornstein by Leon Kroll. The Potter Palmer Gold Medal and \$1,000 was given to a study, "When She Was a Little Girl," by Mrs. Philip L. Hale. The Norman Wait Harris silver medal and \$500 went to "The Line Storm," by Frederick Waugh. The Norman Wait

Harris Bronze Medal and \$300 was awarded "The Barracks," by Robert Spencer.

The Martin B. Cahn \$100 prize for the best painting by a Chicago artist was given to Frank V. Dudley's, "The Sentinels," a landscape in winter in the dunes of Indiana, and Honorable Mention was accorded work by Everett L. Warner, Leon Kroll and George Luks.

If this exhibition represents the status of American painting today, it is very evident that the hour of change is at hand. The entire collection does not present one brilliant canvas of creative value, or original thought. Portraiture leads in the well painted and well composed "Reflection" (self-portrait), by Kyozei Inukai and the official portrait "Frank Duveneck," by Dixie Selden; and the ideal drawing and color represented by "Motherhood Triumphant" (the Madonna idea), by Charles W. Hawthorne and thence the level rapidly falls to the ordinary.

Of course, John F. Carlson's "Winter Rigor" with its Carnegie Prize award is here (but many a Carlson is better); Olaf Brauner's "Prof. Titchener," Wayman Adams' big sketch of "The Conspiracy," Joseph Binder's "The Old Talmudist," Dines Carlsen's, "The Jade Bowl," Daniel Garber's "Orchard Window" which won a Temple Medal, and Walter Ufer's paintings of Indian life at Taos, and beyond these with the exception of two or three light-some notes from Pauline Palmer; Anna L. Stacey, Carl Krafft and Frederick Grant of Chicago, the canvases range one by one, dull in tone or arrogantly iconoclastic, but repetitions of tales and scenes of long ago, unless the dependence is placed on an arrangement of line wherein they invariably fail of the first principles of decorative design.

The only object in writing frankly of this exhibition and passing over the opportunity to cite lists of names of exhibitors in a pleasant vein, is in an endeavor to present the question so that the exhibitors themselves will realize that American art has come to a parting of the ways.

All large exhibitions at art museums should guard against a condition such as this. As previously stated, the leading eastern painters and the leading middle west painters in the majority are absent.



THE FUTURE

EVELYN B. LONGMAN

Awarded William M. R. French Gold Medal, Art Institute Alumni Association

None of the better known portrait painters are represented. Only Robert Vonnoh, who has a small unimportant sketch is here. The very men and women that uphold the traditions of American art are absent while there is a goodly sprinkling of the so-called "independents" and the iconoclast school. Yet none of these have anything startling for all their declarations.

Yes, the hour has come, American painters, to look beyond and discover something more than echoes of the Center-bridge school of landscape, and something more than splashes of color or fantastic nudes, and outlandish poses and costumes, in figure paintings. No language can hope for understanding unless there are ideas back of its printed or painted symbols.

ST. LOUIS EXPOSITION OF INDUSTRIAL ARTS AND CRAFTS—OCT. 15 TO NOV. 11, 1919

BY FLORENCE N. LEVY

THE idea of an industrial art exposition in St. Louis originated in the St. Louis Art League; it was not a commercial enterprise. They were very successful in securing the cooperation of the municipal departments of St. Louis, but only fairly so in reference to the art organizations both local and in other cities. The Missouri Federation of Women's Clubs arranged afternoon and evening programs during the latter part of the Exposition. An Americanization program was arranged with a different nationality each evening. Exercises were held every afternoon by either the department of music or the athletic department of the Public Schools.

The building in which the exposition was held—the old Southern Hotel—had once been the pride of St. Louis. Its spacious halls with columns topped by Ionic capitals, its old dining rooms and parlors, lent themselves admirably to the purpose. Unfortunately the building is dirty and out of repair and the rain came through leaky skylights and damaged some of the exhibits.

The colors of the Exposition were purple, yellow and green. At the entrance the rain had washed the streamers frequently until they became harmonized in rather an attractive way. Inside, a lounging room had been carefully planned by Dawson-Watson under the auspices of the Art League. Elsewhere, with one or two exceptions, the crudeness of the color was evident at every turn.

Some of the exhibits were very successful. The room devoted to the City Art Museum of St. Louis was a model both from the point of the objects shown and the method of display. The walls were hung with a deep cream material and numerous doors in the room were hidden by red velvet curtains while cream cheesecloth was hung at the windows. The cases were painted a dull cream and lined with the same material as the walls. The exhibit included Persian pottery, Chinese porcelain, some armor, and Italian embroidered vestment,

copies of early American silver, glass, etc.

The Boston Museum was represented by educational charts showing study of its collection and also by paintings from its Art School. The Brooklyn Museum, in cooperation with "Women's Wear," had a series of mounts with modern laces and embroideries inspired by study of the collection in the Brooklyn Museum.

The St. Louis School of Fine Arts, which forms part of Washington University, showed some very well bound books with tooled covers; basketry, weaving and pottery were also represented.

The Section devoted to occupational therapy was always crowded with an interested group of people.

An entire room was given over to the graphic arts with an excellent exhibit installed by the Ben Franklin Club. Several of the newspapers also had good exhibits showing every operation from the presentation of the editor's rough copy and the original photograph to the printed page of text and the rotogravure section of a Sunday paper.

The City Departments were quite fully represented and in each case the exhibit was well planned and displayed even if not very extensive. These included the art department of the Public Schools both elementary and high; the Public Library, Department of Parks, and City Planning Commission. The Mayor and City Chamberlain visited the Exposition one morning when I was there and spent an hour or more studying the exhibits.

The Federal Government cooperated by sending an Indian exhibit, notably baskets and blankets and Indians were at work in their native costumes. The Mint had a press and demonstrated the method of engraving bank notes.

The Art League of St. Louis used for its own exhibits the central hall on the second floor where they had a wall with etchings, a few paintings, some small sculpture and a group of cases with various forms of craft work, jewelry, china painting, batik, toys,

etc. The Associated Photographers of St. Louis made a fair showing in a separate room on the main floor. A stained and painted glass window was displayed by Emil Frei.

The commercial exhibits were not a success. The Cadillac was well displayed, although many considered it entirely out of place, even in an industrial arts exposition. Personally I felt that the lines of the car and the perfection of finish were worthy of inclusion. The colors of the exposition were successfully used on the tables and at the windows, around the columns they were carried to excess.

A piano manufacturer had an entire room and a fairly successful attempt at display was made by a firm of shoe manufacturers. The exhibit of the Retailers of St. Louis was an excellent example of what *not* to do.

Most of the commercial toys were entirely lacking in artistic qualities, but a group of moving toys included a well constructed mountain with trains going in and out of tunnels in an interesting way. An aeroplane in constant motion attracted much attention.

The exposition can be summed up in that there were a few very successful and "worth while" exhibits, but the majority were a distinct disappointment to the managers as well as to the visitors.

The Conference on Industrial Art (it was scarcely large enough to be called a convention) was opened on Thursday, October 30th, at 11:30 A. M., with Joseph Pennell as temporary chairman and he was later elected permanent chairman. The meeting was resumed at 2:30 P. M. and again at 11 A. M. the following morning and adjourned at 1 P. M. Friday to meet at the call of the chairman.

The most active participants in addition to the chairman were: Judge Charles Allen, President of the St. Louis Art League; Mary Powell, head of Art Department St. Louis Public Library; Dr. Dixon, President Tulane University, New Orleans; John J. Fitzgerald, Secretary, Paterson Chamber of Commerce; Louise Greene, instructor of industrial design at Technical High School in Detroit, and your representative.

Frequent reference was made to Professor Halsey C. Ives, the founder of the St.

Louis Museum, and the opening day of the Conference was known as "Ives Day."

A number of resolutions were passed. The subjects of these resolutions were:

1. Endorsing a National Department of Art with a secretary who would be a member of the cabinet.

2. Appealing to the Secretary of Commerce to organize traveling exhibits of industrial art under the auspices of a committee of seven of whom three should be nominated by the industries and four by the art societies.

3. Urging the passage of a law for the better protection of designs.

4. Approving the objects of the Exposition and spirit of cooperation displayed by the City Departments.

The Exposition of Industrial Arts and Crafts held in St. Louis is one expression of the recent recognition in the United States of the important part that art plays in industry. The feeling that something ought to be done is evident everywhere. This new consciousness among manufacturers on the one hand and artists and educators on the other is bringing about much discussion. It is a matter that requires that earnest consideration of the best minds in the country.

The National Society of Craftsmen held its annual exhibition this year in the Galleries of the Art Alliance, 10 East 47th Street, from December 8th to 27th. In connection with this exhibition demonstrations were given on Wednesday evenings in bookbinding, batik, tapestry weaving, jewelry, modeling and polychrome painting by instructors in the school of craftsmen.

The American Society of Miniature Painters is holding its twenty-first Annual exhibition in the Arden Studios, Scribner Building, New York. An interesting exhibition of faience from the Durant Kilns has been simultaneously set forth in these galleries.

In the Memorial Art Gallery of Rochester, N. Y., exhibitions of recent works by Maurice Fromkes, Fred Wagner, and Aaron H. Gorson, and an exhibition of Chinese paintings and Japanese textiles have been lately shown.

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts

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LEILA MECHLIN, Editor
1741 New York Avenue, Washington, D. C.

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VOL. XI JANUARY, 1920 No. 3

WHY BOTHER ABOUT ART?

Because a knowledge of Art can give you more pleasure than almost anything else. It can make you rich. It can give you a vista—and a vision. It reveals hidden beauty. It is like the window in the workshop that lets in the sunshine and gives a beautiful outlook—it makes life more worth while. It makes common things more valuable. A flower pot is worth a few cents, a bowl of the same clay a few dollars—a vase exquisitely formed and finely glazed or decorated sometimes hundreds of dollars. The difference between a kitchen chair and a Chippendale chair is a matter not of materials but Art. The cities of Europe are visited because they are beautiful—works of civic art. The artistic home is the one everyone would choose. The difference is a matter of choice—taste. If you want to know how, you must know about art. Art is one of the few things in the world that is permanent—the art of Greece is still the glory of that great nation. So is the art of Italy, of France. And France, which is known as

the most artistic of nations, has lately proved herself most valiant, most courageous, most enduring. Art is a factor in the civilization for which the Great War was fought and for which many gave their lives. It is for all. It enriches life, both for the individual and for the nation.

WHAT IS THE AMERICAN FEDERATION OF ARTS DOING?

If Art is so large a factor in civilization, so important an asset in the life of the individual and the nation—what should we do about it? What is the American Federation of Arts—our National Art Organization doing about it? The question is a fair one and here, in brief, is the answer.

The American Federation of Arts is:

1. Sending out exhibitions of high standard.
2. Circulating illustrated lectures by authoritative writers.
3. Publishing a monthly illustrated magazine (THE AMERICAN MAGAZINE OF ART).
4. Issuing a yearly Art Directory (The American Art Annual).
5. Conducting a campaign for better War Memorials.
6. Holding an Annual Convention.
7. Serving as a National Art Clearing House.
8. Supplying Art information, study courses, etc.
9. Helping to establish Art Commissions.
10. Getting better Art legislation.
11. Striving to advance Art education.
12. Encouraging the development of Industrial Art.

Finally—through these and other means correlating in a co-operative way all the art interests of the country.

HOW IT IS BEING DONE

This work which the American Federation of Arts is doing is being accomplished (1) through its Washington office under the direction of its secretary and editor; (2) its field secretary who is continuously on the road; (3) its extension secretary, whose office is in the Metropolitan Museum of Art, New York; (4) its various committees; (5) the co-operation of its chapters in all parts of the country.

Last April the Federation secured as field secretary, Mr. Allen Eaton, of Eugene, Ore., who was at that time with the U. S. Shipping Board, but who formerly had been in charge of the Art Department of the University of Oregon, and in this capacity had handled most successfully some of the Federation's exhibitions in Eugene. He is a man of vision, deeply interested in art and fully imbued with the great need of the country and the service the Federation could render both for the advancement of art and for the enrichment of life.

This fall the opportunities and requirements in connection with the great work of reconstruction seemed so numerous and so large that more help became essential, and the Federation was most fortunate in securing as extension secretary, Mr. Richard F. Bach, associate in Industrial Arts in the Metropolitan Museum and for ten years Curator of the School of Architecture at Columbia University. He is a man with art knowledge, experience as a writer both for magazines and newspapers and possessing exceptional executive ability. Mr. Bach will divide his time between the Metropolitan Museum where he has his office, and the Federation, and will bring to bear upon the big problems confronting the Federation today his experience, his energies and his scholarship. At the Metropolitan Museum Mr. Bach is materially assisting in making some of the educational exhibits available to the people whom they most profit, and bringing manufacturers and designers in touch with the work of the Museum and the privileges which it offers them. In a measure this will be his endeavor with the Federation—the extension of its service to all people, particularly in connection with its educational work.

The Seventh Biennial Exhibition of Contemporary American Oil Paintings, held in the Corcoran Gallery of Art opens about the time that this number of THE AMERICAN MAGAZINE OF ART goes to press. An illustrated review of this important exhibition will appear in the February number.

NOTES

THE AMERICAN ACADEMY IN ROME A news letter recently received by Mr. C. Grant La Farge, secretary of the American Academy in Rome, from Mr. Gorham P. Stevens, the director in charge, contained the following interesting items:

"In the School of Fine Arts, architect Schutze and landscape architect Lawson are still traveling in northern Italy, and their last letters were from Venice. Painter Cowles has started his ceiling panel at full size. Architect Kennedy has been working upon an inlaid marble pavement from St. Peter's. Sculptor Jennewein has begun his group of a man wrestling with a bull. In size this is the biggest thing ever attempted at the Academy. Painter Cox (the son of the late Kenyon Cox) is not to be outdone by Jennewein, and is starting the biggest canvas ever seen inside our walls. I think the quality of both of these big undertakings will be up to the quantity. Our new students, Chillman and Jones have arrived and are at work. It is a pleasure to see the way they appreciate what they find here. Kennedy, Chillman, Jones and I spent a delightful day at Hadrian's Villa recently. Chillman is going to take a portion of this Villa for his prescribed work.

"Professor Edgell who arrived about the first of October is giving a course of lectures on Italian Art. Professor Van Buren has been conducting a number of trips into the Roman Campagna. Mr. Curtis has given two lectures in the Forum and one on the Palatine and is planning nine others in other parts of Rome.

"We have word from France that the French Government has given a portion of the Palace of Fontainebleau for the seat of an American school of Music, but have no details."

FRENCH ART AT THE METROPOLITAN MUSEUM An exhibition of modern French Art lent by the Government of the French Republic opened with a private view and reception in the Metropolitan Museum of Art, New York, on the evening of Monday, Decem-

ber 15th. This exhibition, which was organized in Paris by the French Ministry of Public Instruction and the Fine Arts, with the cooperation of the artists' association known as the Triennale, consists of contemporary French paintings, sculpture, drawings, prints and examples of the decorative arts, all selected as representative of the French art of today. It is sent to this country as a courteous return for the exhibition of American Art organized here last spring at the invitation of the French Government and recently shown in the Luxembourg Museum, a review of which by Mr. Peixotto is published elsewhere in this magazine. The interest the French authorities have taken in sending this exhibition to America may be judged from the fact that it is forwarded at the government's expense, and that it comes here under the patronage of the President of the French Republic, the Ambassador of France at Washington, the Minister of Public Instruction and Fine Arts, and the Director General of the French Services in the United States, who has charge of its arrangements in this country.

The exhibition will be open to the public daily at the Metropolitan Museum until February 1st, after which it will be shown in a number of the other leading Museums in this country.

EASTERN
ARTISTS
EXHIBITING IN
LOS ANGELES

Los Angeles is having an unprecedented treat—an exhibition of paintings by representative Eastern artists—at the Cannell and Chaffin galleries. Among the exhibitors are, Colin Campbell Cooper, F. W. Benson, Childe Hassam, Howard Giles, H. Bolton Jones, F. Luis Mora, Hobart and Spencer Nichols, R. M. Shurtleff, Bruce Crane, Elliott Daingerfield, Birge Harrison, E. Potthast, Emil Carlsen and Alexander Wyant. There is also an Inness and a wonderfully lighted and charmingly handled little oil by our late, well-beloved Hopkinson Smith.

To one who had for some years wandered in and out of exhibitions here without ever seeing a picture signed by a name that was not purely Western the list of exhibitors at the Cannell and Chaffin galleries seemed

like a recrudescence of old times. But that is not all. It is planned to be a continuous exhibit with a constant changing of pictures all the year round. Many—a great many of our Western artists are wonderfully fine masters in their chosen lines and the exhibitions of their work are thoroughly good; but still there is an amount of interest in this exhibition that has made it the most notable held here for some years. The reason is that we all knew how our neighbors painted, but few of us, except those who had studied or travelled in the East, had seen, except in reproduction, the work of our Eastern brothers. And Los Angeles is the place to sell pictures. It is the logical spending-mart of the millionaires of the world. During the winter season especially, Los Angeles and Pasadena are simply seething with over-rich folk with money to spend and as time goes on and art-interest grows here (and it is already well established), it is pretty safe to predict that Los Angeles will begin to rival New York as a picture-loving and picture-buying community.

This is a plea to eastern artists to send their work here. We of the West want you of the East. Why shouldn't the twain meet?

A FINE
TURNER IN
SAN FRANCISCO

In the Comparative Room of the Museum in the Palace of Fine Arts, San Francisco, Director Laurvik has lately installed a fine example of the art of the great English landscape painter, J. M. W. Turner, entitled "The Ancient City." This beautiful canvas is one of the most luminous and glowing paintings by this great early Nineteenth Century innovator whose work created a veritable revolution in the art of landscape painting. It clearly shows the origin of the modern impressionist school of which Turner has long since been acknowledged as the inspiring progenitor. And to emphasize this point Director Laurvik has hung this notable canvas near a fine example of Childe Hassam, the great American impressionist, who so ably perpetuates the point of view and technique of Claude Monet. One has but to compare these two canvasses to realize how deeply indebted was the French Modern School



THE ANCIENT CITY

Recently acquired by the San Francisco Palace of Fine Arts

J. M. W. TURNER

to the work of Turner and Constable. The latter's frank out-of-doors realism is illustrated here in a capital little landscape that reveals his forthright qualities and which has appropriately been hung above the Turner.

With the addition of this new painting by Turner the Palace of Fine Arts is the fortunate possessor of two examples by this artist, the other being the early self-portrait, the only self-portrait by Turner on exhibition in any museum in this country. Of unusual interest is the fact that neither of these paintings has ever been publicly exhibited before, either during Turner's lifetime or since the time they were purchased direct from Turner himself, and the people of San Francisco are the first to have an opportunity of seeing them on public exhibition.

"The Ancient City" resembles somewhat one of the paintings in the National Gallery in London entitled "Ancient Rome, Agrippina landing with the Ashes of

Germanicus, the Triumphal Bridge and Palace of the Caesars restored." And like this very famous and well known canvas, the painting in the Palace of Fine Arts is one of the vague, indefinite visions of his late period, a most splendid scheme of color: the full moon is seen in a sky all flushed with the glory of the setting sun, and the palaces are aglow with pure crimson, the foreground and the gilded galleys are in shadow and a mist hangs over the river where it rushes through the arches. As compared with many paintings by Turner of his later period, which are fast deteriorating from the lavish use of bitumen, this canvas is in exceptionally fine condition and will serve to give an excellent idea of the characteristics and qualities that made Turner supremely great as a landscape painter. Three other galleries are now in process of preparation for the installation of special long-time loan collections which will be opened to the public during the next few months.



MIDSUMMER

See page 115

DANA BARTLETT

**AWARD IN
CONCORD
EXHIBITION**

In connection with the annual exhibition held by the Concord Art Association recently four honorable mentions were made as follows: In sculpture to Edna T. Spencer for her bronze bust entitled "Portrait of Mr. M."; in painting to Felicia Waldo Howell for "The Treasury Building, Washington"; in drawing to Stanley W. Woodward for his group of three pencil drawings; and in etching to John Wright of London, England, for his group of six etchings. The whole town of Concord took pride in the exhibition which was on a par with the best exhibitions held in this country. A nucleus for a permanent collection temporarily housed in the Concord Public Library has been established. An etching by Mary Cassatt representing a child seated has been purchased by the Association.

Mr. Daniel Chester French, the president, contributed three pieces of sculpture, "The Spirit of Life," "Vanity" and "Theresa."

**THE ART
ALLIANCE
ANNUAL
MEETING**

The Art Alliance of America held its fifth annual meeting in New York on the evening of November 20th. The year's work was reviewed by the president, W. Frank Purdy. Lloyd Warren, director of the art school at Bellevue, France, spoke on the art training centers of the A. E. F. Mrs. Annette Sterner Pascal told how the artistic industries could be made a means of blending into our national life the arts brought to this country by our citizens of foreign birth, and showed some pieces of embroidery made in the recently formed Ukrainian Handicraft Guild through the

cooperation of the People's Institute, for which large orders have been received. Some of the problems of industrial art education were discussed by Lewis A. Wilson, director of industrial education of the University of the State of New York. Other angles of the question were treated by De Witt A. Davidson, President of the Jewelers Board of Trade and Frederick S. Taggart, Secretary of the Sterling Silverware Manufacturers, both of whom dwelt upon the need of skilled craftsmen and the lack of this type of education in the United States. A detailed statement of the work accomplished during the past year was presented by the general manager, Florence N. Levy.

**THE ALBRIGHT
GALLERY'S
CIRCUIT
EXHIBITIONS**

Four one-man exhibitions have been organized and are being circulated under the direction of Cornelia B. Sage Quinton, the director of the Buffalo Academy of the Fine Arts, being shown first in the Albright Gallery, as follows: Memorial Exhibition of Paintings by Henry Golden Dearth; a collection of paintings by Bryson Burroughs, curator of painting at the Metropolitan Museum of Art; paintings by William Ritschel, landscape and marine painter, and paintings by George Bellows, figure and genre painter. To this list should be added two other collections, which are coming from France and which will be shown during the present season under the same auspices. One comprises drawings by the late Maurice Boutet de Monvel; the other is a collection of color sketches and a few large paintings by the late Gaston La Touche.

Memorial Exhibition of Paintings by Henry Golden Dearth; a collection of paintings by Bryson Burroughs, curator of painting at the Metropolitan Museum of Art; paintings by William Ritschel, landscape and marine painter, and paintings by George Bellows, figure and genre painter. To this list should be added two other collections, which are coming from France and which will be shown during the present season under the same auspices. One comprises drawings by the late Maurice Boutet de Monvel; the other is a collection of color sketches and a few large paintings by the late Gaston La Touche.

**ORCHESTRAL
CONCERTS
AT THE
METROPOLITAN
MUSEUM**

The Metropolitan Museum announces that through the generosity of friends it will offer to the public again this winter two series of four orchestral concerts.

Mr. John D. Rockefeller, Jr., has volunteered to pay for one entire series and the expense of the other is guaranteed by other friends of music and art. The first series will be given in January, on Saturday



VANITY

DANIEL C. FRENCH

Shown in
Concord Art Association's Fourth Annual Exhibition,
1919

evenings, the tenth, seventeenth, twenty-fourth and thirty-first; and the second on the four Saturday evenings in March. The concerts will be of the same character as those of last winter that met with such universal appreciation, and will be free to all without tickets of admission. The orchestra will be of the same size and quality and will again be conducted by David Mannes.



QUENTIN ROOSEVELT A DRAWING BY JOHN ELLIOTT

**RHODE ISLAND
GETS A
FAMOUS
SARGENT**

The Rhode Island School of Design has been most fortunate in acquiring a portrait of Manuel Garcia by John Singer Sargent.

This portrait was painted in London in 1905 and was presented to Garcia on the occasion of his 101st birthday. It remained in his possession until his death and until recently in the hands of his family in England. Manuel Garcia has been called by one of his pupils and friends, "the most illustrious singing master of the Nineteenth Century." Among his pupils were Jenny Lind, Adelina Patti and Henrietta Nilsen. The painting represents Mr. Sargent at his best and is in every respect a most valuable acquisition.

**PORTRAIT
DRAWINGS OF
WAR HEROES**

An exhibition of portrait drawings by John Elliott of distinguished young Americans who sacrificed their lives in the war was held in the Museum of the Rhode Island School of Design at Providence from December 9th to 23d. This is the collection of drawings

shown last season in Knoedlers Galleries, New York, and more recently at Doll and Richards in Boston, in both places attracting much notice and favorable attention. It is a remarkable series of portraits, beautifully drawn and amazingly vital and significant. By special permission the portrait of Quentin Roosevelt included in this series is reproduced herewith. Mr. Elliott, it will be remembered, is the painter of the very beautiful and well known portrait of Julia Ward Howe, and also of an impressive mural decoration, "Diana of the Tides," in the National Museum at Washington. He now resides at Newport, R. I., but for many years made his home in Italy.

ITEMS

Several hundred water color drawings done by the School Children of Paris, France, were recently shown at the Converse Gallery, Norwich, Conn., under the auspices of the Junior Membership Department of the American Red Cross for the Atlantic Division, and were viewed by more than one thousand children from the city schools. An annual exhibition of the school children's work was held in the Hotel de Ville, Paris, and examined by the Fine Arts Commission up to the time of the war. It was resumed in 1918 when Dr. John Finley, president of the University of the State of New York, then in Paris, was so impressed by the merit of the work that he secured a set for exhibition in this country under the auspices of the Red Cross. The collection has been shown in many cities in this country.

The Brooklyn Society of Etchers opened its fourth annual exhibition in the Print Galleries of the Brooklyn Museum on December 3d. The exhibition, which continued until the 31st, consisted of original work in etching, dry point, aquatint and mezzotint, approximately 175 in number, representing 52 exhibitors. Four cash prizes were awarded. The officers of the Society are: President, Ernest D. Roth; Corresponding Secretary, John Taylor Arms; Recording Secretary, Henry B. Shope; Treasurer, Frederick Reynolds.

Dana Bartlett, whose landscape is reproduced herewith is holding an exhibition at the University of Southern California, which is later to be shown in Pasadena, Los Angeles and San Francisco. Mr. Bartlett studied at the Art Students League of New York, but he has traveled much and for the last three years has resided in California. His predilection for the decorative is very much in evidence in his works as is also his keen sense of design.

An exhibition of artistic printing as applied to announcements, placards, invitations and catalogues and illustrating standards and possibilities in the use of type and make-up has been assembled for the American Federation of Arts by Mr. Henry W. Kent, secretary of the Metropolitan Museum of Art, at the request of the Federation. This exhibition was shown at the Rhode Island School of Design in December and in reference thereto, the Director, Mr. L. Earle Rowe, wrote as follows: "It is of the highest quality and the Federation is to be congratulated on having so worth-while an exhibition for circulation."

The Art Committee of the Friday Morning Club in Los Angeles, Cal., has recently purchased for its permanent collection a painting by William Wendt entitled "Little Lands." This committee is planning an interesting series of exhibitions for the present season. Prints from the Clarence H. White School of Photography, and paintings by John H. Rich are now on view. In February the Club will show the exhibition of industrial Design assembled by the Art Alliance of America, and the new War Work Lithographs by Joseph Pennell, both sent out by the American Federation of Arts.

The Fogg Art Museum of Harvard University plans to hold a loan exhibition of English art somewhat along the lines of those of the French retrospective exhibition held by this Museum last winter, with paintings, sculpture, objects of art, furniture, tapestries, etc., sumptuously and tastefully arranged. It also announces for later in the season a special exhibition

of early American portraits belonging to Harvard University.

The National Association of Women Painters and Sculptors is holding its Annual Autumn Sketch Exhibition in the Arlington Galleries, 274 Madison Avenue, New York. The exhibition opened on December 16th and will continue until January 3d.

During December three special exhibitions were held at the Albright Gallery, Buffalo. An exhibition of works by the American Painters, Sculptors and Gravers. An exhibition of works by the American Society of Miniature Painters; A memorial exhibition of Italian water colors by Frederic Crowninshield.

The Syracuse Museum of Fine Arts has lately acquired two landscapes by contemporary American landscape painters: "December Uplands" by Bruce Crane and "The Village, Winter" by John F. Folsbee.

An exhibition of marine and landscape paintings by Clifford W. Ashley was shown at the Copley Galleries, Boston, from December 1st to 13th. Mr. Ashley was one of Howard Pyle's pupils and has made exceptional success of paintings of the sea.

At the Art Institute of Chicago an exhibition of French paintings and furniture of the Eighteenth Century was opened on December 2nd and continued for about two weeks.

Hugh H. Breckenridge has been holding an exhibition of his paintings in the Maryland Institute, Baltimore. Mr. Breckenridge is now a member of the faculty of this institution.

The Wilstach Gallery in Philadelphia has lately purchased a portrait of Lady Eden by John Singer Sargent for its permanent collection.

An exhibition of paintings by William Ritschel was shown at the Cincinnati Museum from November 16th to December 21st.

BOOK REVIEWS

ETCHERS AND ETCHING. Chapters in the History of the Art Together with Technical Explanations of Modern Artistic Methods.—BY JOSEPH PENNELL, New York Etching Club, Peintres Gravers Francais, Royal Society of Painter Etchers (R. S. D.) with 6 etchings, 21 photogravures, and 17 half-tone illustrations. The Macmillan Company, Publishers, New York. Price \$15. Also a fine limited edition, each copy numbered and signed and containing two additional original etchings by Mr. Pennell, especially bound and boxed. \$50.

This is the second of the Graphic Art Series and is uniform with Volume I, "Lithographers and Lithography," by the same distinguished author.

The text is divided into two parts, the first concerns itself with etching and the work of the great etchers from the standpoint of the artist and collector. The second part relates to the technical process of etching.

The technical portion of this book is founded upon lectures delivered before various societies, academies and schools of Europe and America.

Mr. Pennell does not go into the history of the methods of work, or the chemical problems involved in etching, unless they are in general use, or of value to etchers. But he describes and explains fully and extremely clearly the best manners of making etchings and supplements these descriptions and explanations by examples gathered from his own practice and that of other etchers in America, France, Germany, Italy and England.

In his introduction he says "Everything about making an etching can be learned from an etcher in a morning, but it will take the student all his life to put his learning into practice and even then he will almost certainly fail to become an etcher though he can easily become a successful manufacturer of commercial copper plates, commercial states, commercial catalogues, and, the end of all, a commercial success."

He defines a great etching by a great etcher as "a great work of art displayed on a small piece of paper expressed with the fewest vital, indispensable lines of the most personal character, a true impression of something seen, something felt by the

etcher, something that means a great deal to him which can be expressed only by an etching, something he hopes someone may understand and care for as he, the artist, does and if not—well it does not matter."

With regard to public esteem he says, "There never was a really genuine interest in etching any more than there was an art age." Rembrandt's and Durer's prints were cheap enough when made, and but few wanted them, and Mr. Pennell asserts that it is very difficult for a good etcher to sell more than fifty copies of a plate in this country today.

Be all that as it may, this book is of the utmost interest because it expresses the personal views of an exceedingly skillful and brilliant etcher and one who through experience can speak with authority.

The etchers whose works Mr. Pennell discusses and of whose works illustrations are shown are Meryon, Whistler, Rembrandt, Durer, Haden, Turner, Van Dyck, William Blake, Goya and Rops, Lalanne, Duveneck and a few others.

The reproductions are very handsome and the book is one which every collector and lover of art will not only peruse with interest but wish to own.

OUTLINES OF CHINESE ART.—BY JOHN C. FERGUSON. The University of Chicago Press. Price \$3.00.

This book consists of the Scammon Lectures of 1918 and is published for the Art Institute of Chicago. The author is one of the foremost authorities on the subject of Chinese Art having made a special study of it during many years residence in China where he has held high official positions, and for many years and through many vicissitudes of Government, maintained close relationships with the great men of China.

The subjects dealt with successively in these lectures are Bronzes and Jades, Stones and Ceramics, and Calligraphy and Painting.

A collection of 270 etchings and 163 lithographs by Whistler was sold recently in New York for the sum of \$300,000.

New York Visitors

will find an interesting collection of

Paintings

by

American Artists

on exhibition here throughout the season.

William Macbeth

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The Oldest Art School in America

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Instruction in Drawing, Painting, Illustration and Sculpture.



Faculty: Charles Grafly, Hugh H. Breckenridge, Henry McCarter, Joseph T. Pearson, Jr., Daniel Garber, Philip L. Hale, Robert Vonnoh, Arthur B. Carles, John F. Harbeson, Charles de Geer.

Seventeen Cresson Scholarships awarded this year for travel in Europe and America.

ELEANOR B. BARKER
Curator

BROAD AND CHERRY STS., PHILA.

SUMMER SCHOOL AT CHESTER SPRINGS

Criticisms from April to October

D. ROY MILLER, Resident Manager

CHESTER SPRINGS

CHESTER COUNTY, PA.



THE OPEN WINDOW

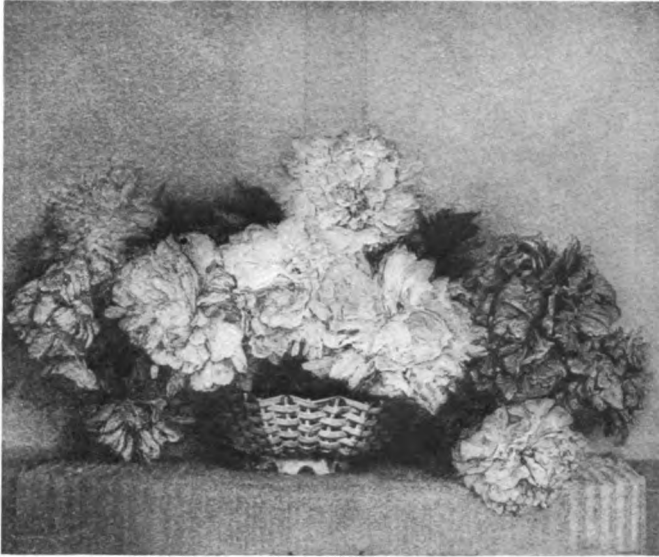
BY FRANK W. BENSON

Awarded the First W. A. Clark prize of \$2,000, accompanied by the Coreoran Go'd Medal

Purchased by the Coreoran Gallery of Art

SEVENTH EXHIBITION OF CONTEMPORARY AMERICAN OIL PAINTINGS,
CORCORAN GALLERY OF ART, WASHINGTON, D. C.

THE
AMERICAN MAGAZINE OF ART
VOLUME XI FEBRUARY, 1920 NUMBER 4



PEONIES

EDWARD F. ROOK

Awarded the Third W. A. Clark Prize of \$1,000, accompanied by the Corcoran Bronze Medal

PURCHASED BY THE CORCORAN GALLERY OF ART

A NOTABLE EXHIBITION OF AMERICAN PAINTINGS AT THE NATIONAL CAPITAL

The Seventh Exhibition of oil paintings by contemporary American artists to be held by the Corcoran Gallery of Art in Washington, D. C., opened on December 21st and continued until January 25th. These exhibitions were held biennially until last year, when, on account of war conditions, the exhibition was postponed, leaving a space of three years between the present exhibition and the one preceding it.

Three hundred and sixteen paintings were comprehended in this exhibition and the entire upper floor of the Corcoran Gallery of Art was given over to their display. Some of the pictures shown were invited but the majority were

passed upon by the jury of selection which met in Boston, New York and Philadelphia as well as in Washington.

Four important awards were made—cash prizes generously donated by the Honorable William A. Clark, a member of the Board of Trustees, accompanied by the Corcoran Gallery's gold, silver and bronze medals and honorable mention certificate. These awards were as follows: First W. A. Clark prize of \$2,000 accompanied by the Corcoran Gallery's gold medal to Frank W. Benson for his painting entitled "The Open Window"; Second W. A. Clark prize of \$1,500, accompanied by the Corcoran Gallery's silver medal, to Charles H.



"WHERE WATERS FLOW AND LONG SHADOWS LIE"

GARDNER SYMONS

PURCHASED BY THE CORCORAN GALLERY OF ART

Davis for his painting entitled "The Sunny Hillside"; Third W. A. Clark prize of \$1,000, accompanied by the Corcoran Gallery's bronze medal, to Edward F. Rook for his painting entitled "Peonies"; Fourth W. A. Clark prize of \$500, accompanied by the Corcoran Gallery's honorable mention certificate to William S. Robinson for his painting entitled "October."

Doubtless the liberality of these awards did something toward inducing the exhibiting artists to send their best works, and discreet judgment on the part of the jury of selection was also unquestionably a factor in the maintenance of a high standard of merit, but it stands to reason that unless good works had been produced neither would have availed. Everyone was agreed that this exhibition held more encouragement and promise than any

that had been held not only in Washington but anywhere in the United States for some years. The works shown for the most part were not only excellent, but fresh, youthful and individual. Stepping out of the shadow of the Great War and turning from its dark memories, the artists apparently had found keen appreciation of beauty and a fuller sense of joy in their work than they had previously experienced or realized. The visitor to this exhibition was instantly impressed by loveliness of color, restrained, viril gaiety—something essentially joyous, as it were, in the air. But with all, there was great diversity in style. The influence of the extreme modernists was to be observed yet so tempered by sanity and so interpreted in the light of tradition that it seemed to lend interest and surprising merit. That which was ex-

treme and extraordinary had apparently been discarded, but all that was best in the way of simplicity, color arrangement and directness of treatment had been retained.

Moreover, it was the merit of the work of the younger men and women rather than those of more established reputation

out upon the world with open vision and discovering and interpreting its beauty in so excellent a way, and in a way so essentially their own—a way in some instances in which it had not been interpreted before.

It was interesting also to note that this exhibition was essentially American, more



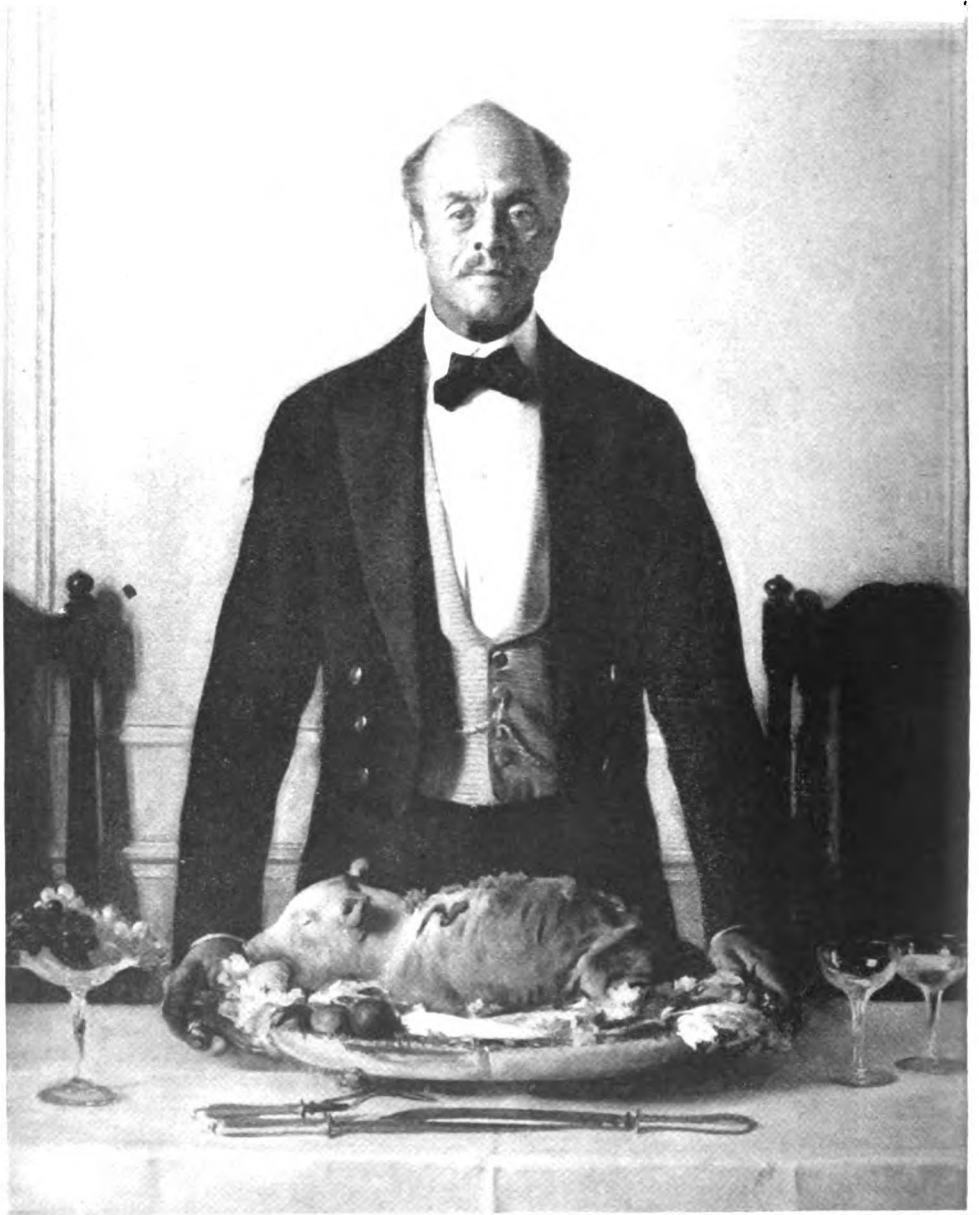
CANTON STREET

FREDERIC CLAY BARTLETT

PURCHASED BY THE CORCORAN GALLERY OF ART

which brought up the average of this exhibition. An encouraging sign for the future of American art. It is true that none of the younger men and women may have attained to great heights—that none whose names were not known suddenly burst into prominence, but the significant thing was that so many from different parts of our land were looking

so perhaps than any exhibition that the writer recalls having seen before. It has been truly said that the regiments in khaki as they swung down the great boulevards of Paris, brave, strong and full of the spirit of our own young country, were no more typically representative of America than the paintings assembled in this exhibition.



THE STEWARD

JOSEPH DE CAMP



OVERLOOKING THE VALLEY

EDWARD W. REDFIELD

The landscape painters made perhaps the most brilliant showing, but there was no special group which outstripped all others. To the Sargent portrait of Rockefeller was given the place of honor and to either side of this were hung brilliantly colorful pictures by Frederic C. Bartlett, one of a "Chinese Tea House" and the other of "Canton Street." On the same wall were vividly painted still life studies by Hugh H. Breckenridge and Alice Worthington Ball, while between to the right hung a splendid sea picture by William Ritschel, and to the left a beautiful winter landscape by Gardner Symons, "Where Waters Flow and Long Shadows Lie," an extraordinary piece of realism interpreted with a brilliancy and sureness rarely if ever excelled.

Mr. Redfield contributed a most brilliant spring time landscape, a picture of a blossoming fruit tree beside a little cabin on a commonplace country road,

full of the miracle of spring—new life and amazing loveliness.

Among the figure paintings were a most distinguished portrait of Mrs. Ludington by Cecilia Beaux which held its own with the Sargent Rockefeller, and a delightful group, "Mother and Child," by Mary Cassatt, besides a charming little girl by Lilian Westcott Hale. Joseph DeCamp's portrait of "The Steward" was most admirable, and "Two Sisters" both dressed in white by the late J. Alden Weir was also a distinguished performance.

The Benson prize picture, which is reproduced as a frontispiece to this number of *The American Magazine of Art* is charmingly subtle showing to perfection the illusion of sunlit atmosphere indoors. The Corcoran Gallery has acquired this painting and nine others in this exhibition for its permanent collection, and no less than seventeen others have been pur-

chased by private collectors. By the end of the first week the sales from this exhibition had aggregated over \$42,000, which would indicate that even as an art market the National Capital is not so very far behind. These biennial exhibitions at the Corcoran Gallery do much to bring American art to the attention of the

people from all parts of the United States—the temporary residents in Washington who are not habitual exhibition visitors, and the fact that exhibitions of this type are held in the National Capitol is bound to have an influence of a helpful sort upon the nation as a whole, engendering interest and setting a standard.



THE BARRACKS

ROBERT SPENCER

Norman Wait Harris Bronze Medal, Art Institute of Chicago Exhibition

ALSO SHOWN IN SEVENTH EXHIBITION OF CONTEMPORARY AMERICAN OIL PAINTINGS.
CORCORAN GALLERY OF ART

SOME MEMORIES OF WILLIAM MORRIS

BY ELIZABETH ROBINS PENNELL

THE first time I saw William Morris, he was standing on a cart in Hyde Park. It was Sunday and the month was June. The Park, in its early summer freshness and golden afternoon light, had invited me to linger, and the crowd gathered round the cart had been my excuse. I had no idea who the man on the cart was—the middle-aged man, short and thickset, in a light blue shirt and dark blue suit, the

reefer jacket giving him a sea-faring look, hatless, his hair like a great curly mop above his forehead, working himself into a passion as he proclaimed the rights of labor, in his more intense moments thrusting his fingers through the great mop of hair which was already in startling disorder, when I joined the crowd. But he amused me. He had a distinct personality which most of the Hyde Park Sunday

afternoon talkers had not, and I asked his name of a youth at my side. "William Morris, the socialist," was the answer.

Of William Morris, the socialist, I saw more for a while than of William Morris, the artist. We—J. and I—had fallen in with a little group of his followers who lived on Hammersmith Mall by the river, not far from where, for many years Morris made his home in Kelmscott House. One was Emery Walker, later Morris's right-hand man at the Kelmscott Press. Another was Ernest Radford, young, handsome, full of promise, then only recently married to Dolly Radford whose *Light Load* of verse was to make her known later on. She was a friend of Eleanor Marx, Karl Marx's daughter, through whom perhaps, no less than through Morris, the call to Socialism had come. I think, because of our interest, they looked upon us as possible "Comrades." But who could have been indifferent to the socialism of the Eighties in England: William Morris and Walter Crane its pioneers, Bernard Shaw using it as a stepping-stone to fame and a course of training in the art of public speaking; John Burns, from his cart in the Park on Sunday afternoons, urging the workmen to pull down the Mayfair palaces—so handy just there on the other side of the railings—and be free; the red banner and Morris leading processions through the London streets; Pall Mall clubs quaking as rioters rushed by, mounted police charging with such success that Shaw, shepherding the mildest comrades at the tail end of the column, told us he would suddenly find himself at the head;—days in England when art and literature played with socialism without stopping to ask what might happen when it was socialism's turn to play with them.

Morris not only spoke in the Park on Sunday afternoons, but he held meetings on Sunday evenings in the little low building, afterward his printing shop, adjoining Kelmscott House. To those meetings our friends of Hammersmith Mall took us. I do not remember that a very full attendance was the rule. Nor could I be sure that many real workmen were ever present, for most of the intellectual and artistic socialists, then trying to look as much

like workmen and artisans as they could, were given to unstarched shirts, soft felt hats and sack coats not yet the fashion in Pall Mall and Piccadilly. I still have a keen recollection of the sensation made by the frock coats and top hats of the President of the Century Company and the Editor of the *Century Magazine*, whom we brought with us one Sunday, and of the sarcastic references to them, and to plutocrats and unearned increment, by almost every speaker. The talk never struck me as particularly convincing or inspiring. Shaw was clever and paradoxical and made one laugh rather than think. Graham Wallas was very serious, very worthy, very dull. Halliday Sparling—whom Miss May Morris afterward married—was disagreeably young and pleased with himself, smiling the smile of the social "uplifter" as he recommended the joys of the simple life on mountain tops that, somehow or other, socialism was to impose upon us, however much we might object to mountain tops and the simple life both—why the two were inseparable he never stooped to explain. Explanation was not the strong point of the amateur socialist. An occasional workman gave at least the force of conviction to what he occasionally had the courage to say in such superior society. But, for me, Morris monopolized the interest of the evening. Not that he was either more inspiring or convincing than the others. Argument was not his special talent, and his treatment of his subject was literary rather than human or political. But he was emotional and picturesque. He built up Utopias, lavished upon us his News from Nowhere, dreamed for us dreams with John Ball, drove us before him post haste into the Millennium when art was to solve all social and political problems. And he lost his temper delightfully. If a speaker ventured upon a sentiment for which he had no use or an opinion with which he disagreed, he was at first sad, reproachful, sure his Comrade did not mean it in his heart. But if the Comrade persisted he flew into a passion, ran his fingers violently through his hair and talked down his comrade by sheer noise. I have never seen anything like the towseled condition of his hair at the end of a meeting.

When this end came, most of the Com-

rades drifted out into the chill or damp or fog of the London night. It did not seem to me then—it does not seem to me now—altogether according to the principles of Brotherhood and the Fellowship of Man, which had been preached all evening, that the few should have drifted through a private door into Kelmscott House, there to sit down to an excellent and comforting supper conducive to the belief that already all was for the best in the best of all worlds. I have sometimes wondered if, had our obstinacy in remaining unconverted been foreseen, we too, would have been allowed to pass through that exclusive door and to comfort ourselves by that excellent supper.

In his house, Morris, the artist, was more in evidence, even if the talk was largely a sequel to the earlier discussions of the evening. The House was Georgian, red brick outside, large and spacious inside where Morris mediaevalism prevailed though it was hardly in harmony with Eighteenth Century architecture. Morris, in not one of the many arts he gave his life to, recognized the value of simplicity. His scheme of decoration seems to us now a trifle meretricious—too luxuriant and overblown. All the same, my memory is vivid of my pleasure in the rich color of Kelmscott House, of my keen sense of it as I sat at the long narrow table stretched across one end of the large dining-room, soft and subdued in the warm, soft candle light, the walls around me hung with Rossettis and, at the head of the table, Miss May Morris looking as if she had just posed for them. I was conscious of no touch of the conventionalism so surprising in some Pre-Raphaelite houses. But then, in its exclusiveness and luxury, Morris's house was every bit as far removed from the bare poverty of the socialist headquarters next door. This contrast, however, struck me as typical of Morris himself, in public places preaching socialism, at home living the life of the artist, the individualist. It was a contrast that struck other people, and he was more than once asked at that period why, in his Merton Abbey mills and Oxford Street shop, he did not practice what he preached. The time had not come, was his answer, he must wait until the world was ready.

If his theory was one thing and his conduct quite another, I do not think it meant the least lack of sincerity on his part. He most likely was never conscious of his inconsistency in inciting workmen to socialism and remaining always the capitalist, in teaching the doctrine of art for the people and making it so costly that only the rich could deal with him. You could not listen to Morris talk, you could not talk with him, and for a moment doubt his sincerity. He was fearfully in earnest about everything—the very way he drove his fingers through his hair convinced you of that—and about socialism, he was at that period earnest enough to lead the party when no one else was prepared to, edit *The Commonweal*, do a great deal of writing and many propaganda chores, even go to prison in a crisis. And yet, I always had the feeling that socialism was his relaxation, just as writing prose and verse in what we used to call "Wardour Street English" was. He built up a romance out of socialism, a beautiful make-believe world where he could wander joyously with men and women who never lived, in the land that never was. Art was his work, in the solid matter-of-fact world, and he kept at it so hard that the miracle was how he found time to philander with socialism. Had the workmen fighting for shorter hours known Morris's idea of a day's work, they would have fought shy of him as leader, while he would have had no use for them could he have foreseen the program of later lazier leaders prophesying the perfect future when nobody would work more than four hours a day for four months in the year. The chances are that Morris, like all men who accomplish anything, got more pleasure out of work than play, even when play meant marching under a red banner through the streets and falling into a rage with Comrades who did not mean their outrageous fallacies in their hearts.

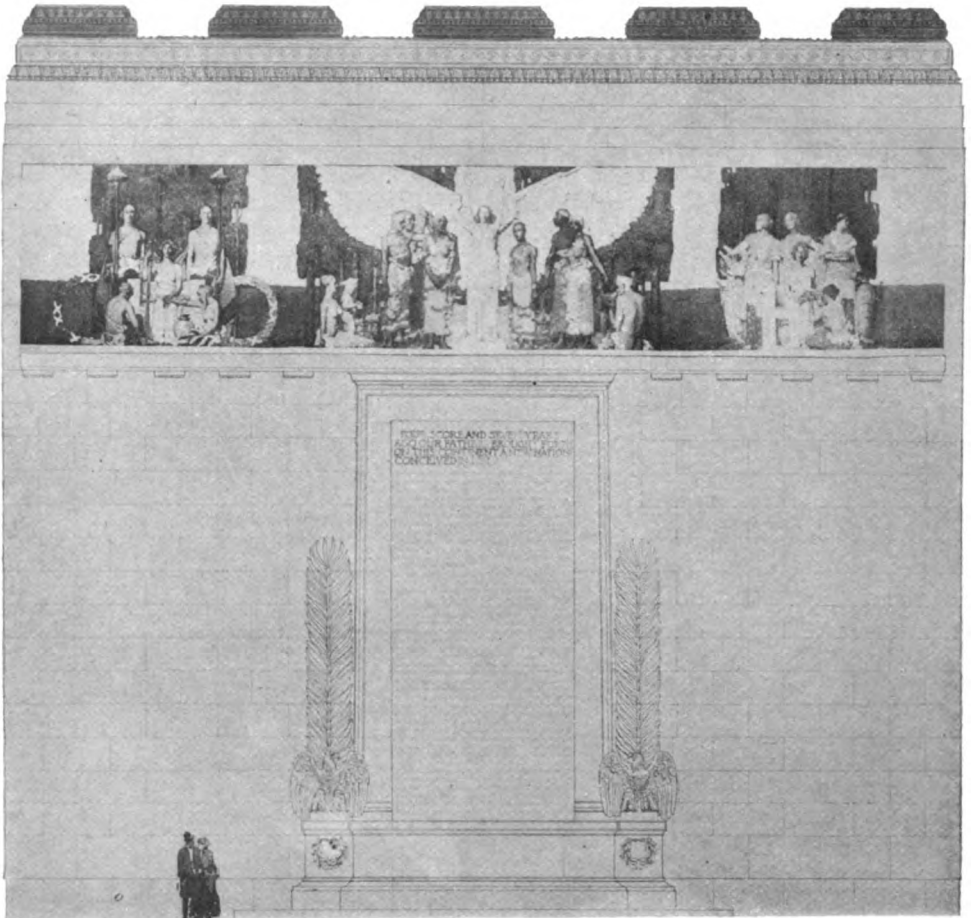
Certainly, for all his socialism he was, at the very period of which I write, doing an incredible number of things. To run the mills at Merton Abbey and the shop in Oxford-Street would have kept most men busy—turning out carpets and chintzes and furniture and wall-papers and I hardly know what, and selling them into the

bargain, and, what is more, making them pay. And his books were following fast one upon another. And his Kelmscott Press was on the way in the near future. And there was time left over to work with and for others. Just a little before I came to London, he had helped to found the Art Workers' Guild, for long the most genuine society of artists in London, and he was the first Master and did not shift the responsibility in accepting the honor. I know nothing of him at first hand in that capacity because women did not belong to the Guild, and, if I can rely upon my memory, were not invited to any of its functions until more recent and more degenerate days. A little after I came to London he helped to found the Arts and Crafts Exhibition Society and was its first President, and of this movement I know more. I was "doing" the art criticism of one London paper and sending articles of the same kind to a New York weekly, and therefore, I went to the first Press View in the New Gallery. I recall the excitement among the critics—actually an exhibition about which something different could be said, a daring innovation if not an alarming revolution: cretonnes and brocades hung upon the walls as if they had been pictures, glass and silver and jewelry given a place, chairs and tables and cabinets exalted into exhibits, and this not in a big international industrial exhibition, but in a London exhibition to be held annually—or tri-annually—as if it were the Royal Academy or the British Artists or the Painter Etchers. Exhibitions of this kind are taken for granted nowadays, in Europe anyway, if not with us, but in the Eighties they were a bewildering departure. And there was another novelty. The name of the artisan who executed the work, as well as of the artist who designed it, was duly catalogued, and to Morris this was a great step onward in the socialistic progress that was to ensure the dignity of labor and the equality of man.

In the Arts and Crafts, as in the Guild, he never took his duties lightly. His personality pervaded the exhibition. If he was there himself, he was a commanding figure, always in his blue clothes, always with that thick mop of hair above his forehead for him to thrust his fingers through

when it was the turn of art to rouse him to emotion. If he was not there himself, his influence was, setting the standard for the work shown, supplying the motives, making the space bare of pattern on paper or textile the obnoxious thing, giving a general sham mediæval air to the galleries. And he was not to be forgotten in the Catalogue for, if there were "Forewords," he was sure to contribute something—downright, challenging, like his talks in the little meeting hall on The Mall. And if there were lectures, he was sure to give one—stimulating, invigorating, even when one did not agree with him. He was always overflowing with life, always in dead earnest, always ready to fight somebody if needs be. I remember once he wanted to fight J. His subject was printing. J. disagreed with one of his statements or criticisms and Morris was irritated, J. being still young, in his apprenticeship I might say. "And what do you know, what do you care about printing?" Morris asked, his fingers deep in his mop of hair in evident annoyance at the pretensions of youth. "Only enough to have bought your 'Chaucer,'" was J.'s neat answer which silenced him, for anybody, save the millionaire, had to care a great deal to invest in the costliest book ever issued from the costly Kelmscott Press—the least successful of all the Kelmscott books, too overladen with ornament, too little of Burne-Jones left in the illustrations when they finally reached the printed page, and if J. cared enough to order it on faith, he did not care enough to keep it, though other Kelmscott volumes are still among our treasured possessions.

It was for his vigor I liked and admired Morris, also for his inconsistency which was his charm, also for his picturesqueness. I would not mind in the least if I never again sat on a Morris chair, or walked across a Morris carpet, or looked at a Morris book—Whistler long ago taught the greater beauty of simplicity in form and pattern. But I would not want to lose my memory of Morris in the bare little hall at Hammersmith, pointing out the way to a glorious Utopia in which for him, the employer of labor and the shopkeeper, there would be no place.



IMMORTALITY—FREEDOM—JUSTICE

JULES GUERIN

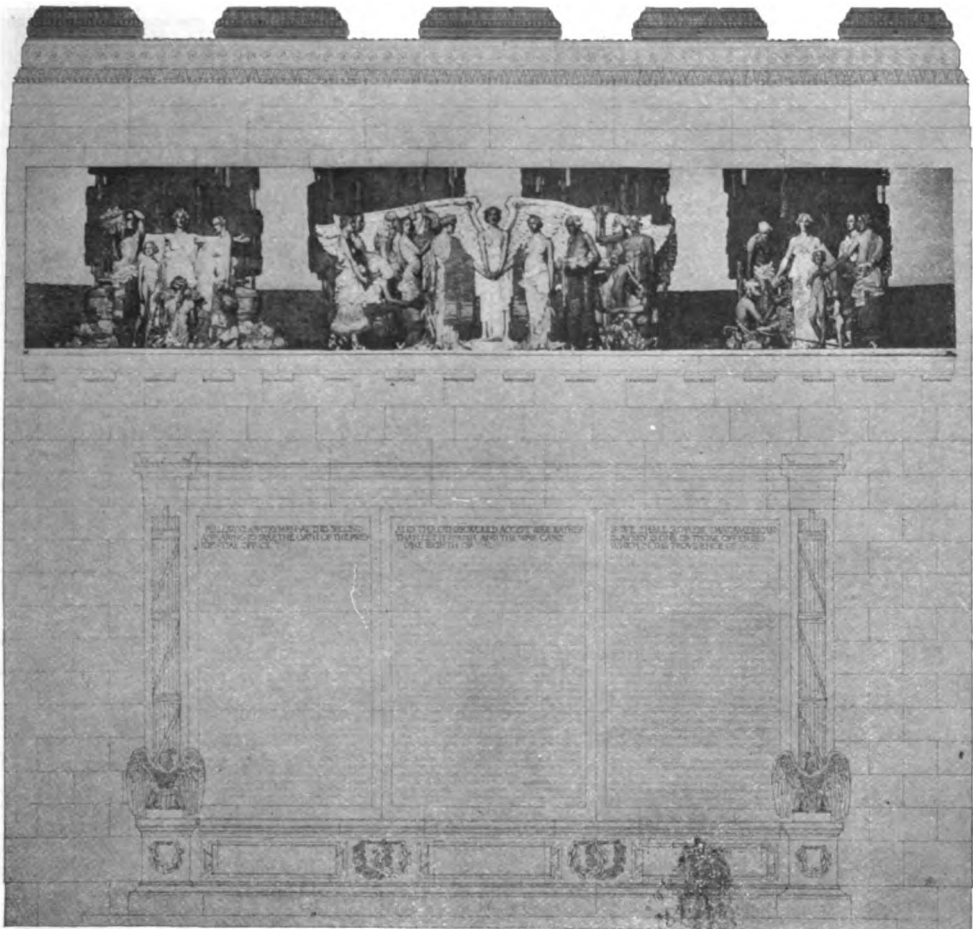
MR. GUERIN'S PAINTINGS FOR THE LINCOLN MEMORIAL

THE great Lincoln Memorial in Washington, designed by Henry Bacon, is practically completed and its dedication will probably take place early in the spring.

This magnificent building, which compares with the great buildings of Greece of classical times, in the style of which it has been designed, stands in Potomac Park by the shore of the Potomac River. It is a great work of collaboration, Mr. Bacon having associated with him Mr. Daniel C. French, who has modeled the colossal statue of Lincoln which will be

placed opposite the entrance within the building, and Mr. Jules Guerin, who has designed and executed the mural paintings which, as shown in accompanying illustrations, will extend across the upper portion of the two side walls above the panels whereon will be inscribed "Lincoln's Second Inaugural" and "Gettysburg Speech."

These panels are 60 feet long by 12 feet high and are painted on canvas without seam. They are both figure compositions, allegorical themes, yet of our own day and time. The one has a central



FRATERNITY—UNITY—CHARITY

JULES GUÉRIN

group symbolical of *Freedom* with side groups typifying *Immortality* and *Justice*. The other has as its central group figures symbolizing *Unity* with *Fraternity* and *Charity* as subsidiary groups to the right and left.

The figures average 8 feet 9 inches in height, the types chosen are racial rather than individual. For instance the black man is not simply the American negro but the black man of the world. There are 48 figures in the two panels and each figure is almost equally important in the composition. They are all very nearly on the same plane.

Mr. Guérin has spared no pains in searching out models of the right type and each figure is magnificently drawn,

boldly interpreted, essentially human and yet absolutely detached from life. They are architectural, sculpturesque and yet sincerely decorative.

The color used is peculiarly attractive, dull blue, red, green and brown, positive but tempered, rich but not insistent, unusual. As unusual as the colors employed by Baskett or his Russian colleague Annisfeld for scenic purposes, but much less sensuous and much more pleasing.

The technique that Mr. Guérin has employed is likewise unique. He has used heavy outlines, his color is held in large masses but applied in short strokes which produce atmospheric effect and charming texture, admirably suited to the place in which these paintings will be seen.

Mr. Guerin painted these panels in a huge atelier constructed specially for the purpose on the roof of one of the great business buildings in the heart of New York's busiest district. He painted them under conditions of light and space as nearly like those in which they are to be seen permanently as possible. He has carefully considered the tone of the adjacent walls and the observers' viewpoint. In order that they may withstand the elements of extreme heat and cold he has used tempera rather than the usual pigments, mixing his colors with wax rather than oil, which gives a pleasing surface finish.

The execution of these paintings has occupied Mr. Guerin three years. He

has done every stroke of the painting himself.

As an illustrator, as the author of the charming color scheme of the Panama-Pacific Exposition and as the artist of numerous architectural drawings in color of a unique and delightful type, Mr. Guerin is well known. As a painter of figures and as a mural painter he will step into prominence for the first time when these paintings are put on view. No small reproduction can do more than hint at the character of the works. By those who have been fortunate enough to see the originals in place, it is thought that in their design and execution Mr. Guerin has struck a new note and set a new standard in mural decorations.

DAUMIER

LITHOGRAPHER, CARTOONIST, ARTIST

BY FRANK WEITENKAMPF

Chief of Art and Print Division, New York Public Library

DAUMIER, according to your point of view, stands for lithography, for caricature, for art. It is in the entirety of his achievement and his significance that one must seek the cause for the vital interest which he has for artists today.

Daumier seems to have become, on the one hand, a sort of legend in art, and on the other a big figure in cartooning, doing the daily job as a purveyor of "comics." He is both, and more. A commanding and significant reality in art, in the speciality of comic art he not only illustrated the short-lived jest pot-boilingly, but arraigned hypocrisy and autocracy in public life in so powerful a manner that his cartoons have outlived the occasions that brought them forth. He was a caricaturist sometimes incidentally for the day's needs, a maker of "comics," an illustrator of jokes. Also, in the expression of his ideals, he was a caricaturist in the sense of a corrector of social and political wrongs, a "cartoonist" in the older sense of the term, as it was applied to Tenniel, Nast, or the elder Keppler. That is not too usual a combination.

There's more than all this. Daumier does not stand alone, but derives from and forms part of a period not only in caricature but in art. Moreover, it was a period which, artistically, found expression to a considerable extent in lithography, and it is in direct connection with that process that he appeals to many artists today. He is the apostle of drawing expressed in the broad, free, quivering strokes of the grease crayon.

Daumier's name is indissolubly connected with the art of lithography. Of that medium he remains one of the most noteworthy exponents. Not so much through any startling virtuosity in handling, but rather by virtue of a strong personality which happened to find in lithography a peculiarly appropriate means of expression. In the present day revival of lithography as a "painter" art, Daumier has his place as a potent source of inspiration.

Lithography was Daumier's principal vehicle, certainly in his main relations with the public. It was quite *en vogue* when he began. It's use had been further-



DRAPED FIGURE RECLINING

WHISTLER

In colors—gray, green, pink, yellow, blue and purple (Way 156)

ered by printers who issued albums of plates by Charlet and others to demonstrate the range of technical possibilities. It was a quick and suitable process for caricature, quite obviously very much more so than the formal and slower line-engraving on copper, or even the freer etching. The incisive but more tenuous line of the latter, which had served Gillray and his school of pictorial satirists, had, for the purpose in view, not the power of vigorous attack which was offered by the broad and unctuous crayon drawing.

Perhaps lithography influenced Daumier as much as he influenced lithography. His style was certainly quite different when he worked in lines, outlines, thin, tremulous, feeling for form in enveloping strokes. It seems quite as certain that he did not go very deeply into the technique of the stone. Not as did Delacroix, for instance, whose "truculent romanticism" did not blind him to all

sorts of possibilities with crayon and scraper. Or Charlet, who well aided his printer-publishers in their endeavour to show artists how pliable lithography could be in their hands.

The lithographic crayon was a forceful means for translating Daumier's forceful temperament. Capable of the utmost delicacy, it has equal possibilities of rugged strength. The elder Isabey's *Escalier de la grande Tour du Château d'Harcourt* and Daumier's *Ne vous y frottez pas* may well serve to illustrate the two extremes. Similar comparison may be made today between, say, Whistler and Bellows. Or you may set side by side the succulence of Pryse and the stringy, live lines of Pennell. And you will end in finding yourself considering the whole question of lithography for the artist.

Daumier had not even the easy mastery of the medium that was Gavarni's; certainly not the virtuosity of Menzel litho-



IL LUI SERA BEAUCOUP PARDONNÉ PARCE QU'ELLE A BEAUCOUP DANSÉ

GAVARNI

tinter. Lithography served Daumier passing well. She was his handmaid, to whom he was tied by the needs of the day, and she served him faithfully and ably. Gavarni wooed her gracefully and elegantly. Menzel paid court to her for awhile, intensely, discovering all he could of beauty in one phase of her—and that was much—and turned in his later drawings, done with the broadness of a carpenter's pencil, to a style that had all of the unctuousness of Gavarni and a control of drawing quite close, in strength, to Daumier's. (One can easily carry out this picture by saying, for instance, that Delacroix laid siege to lithography with fiery ardor, Charlet cultivated her acquaintance with understanding, Eugène Isabey acquired an intimate knowledge of her richness of feeling, Bonington en-

listed her sensitive sympathy, Raffet made a faithful companion of her.)

Daumier, indeed, seemed to play with the process, at times, and perhaps even with the purpose. One gets the feeling that he unbends a bit from a higher altitude, even when he plays the clown with apparent relish, as in his parodies of classical themes. (Is it not so that Gavarni made his own jokes, while joke-smiths were employed to fit pleasantries to Daumier's sketches?) In the mass of his work there was inevitable the emergence of the quality of routine, the tendency towards manner rather than style. The daily job easily leads the artist to the insecure edge of the rut, but the position brings stronger contrast when the artist of noteworthy powers flounders. This becomes sufficiently evident when the

prolific Cham's sketches for the comic papers are laid beside Daumier's. The essential difference appears in the fact that Gavarni, for instance, was astound-

barrow. But he always worked from above down; any failings were those of hand, not of head. Why not employ the neat and pat phrase in which Laurence



BEAR-PIT IN THE ZOOLOGICAL GARDEN

ADOLPH MENZEL

ingly clever, while Daumier has remained a force in art. Yet Gavarni spoke with an air of graceful finality, of elegant sufficiency, while Daumier may strike you at times as either not obviously sure or as careless of the petty task. He could draw poorly, illogically, pot-boilingly, as in that impossible man with a wheel-

Binyon compared Ruysdael's etchings with those of Waterloo and others: "One has only to turn to the facile etchers of sylvan scenery . . . to realize the difference between the man who feels what he can not perfectly master and the man who has perfect mastery of a facile formula." In Daumier's most famous large

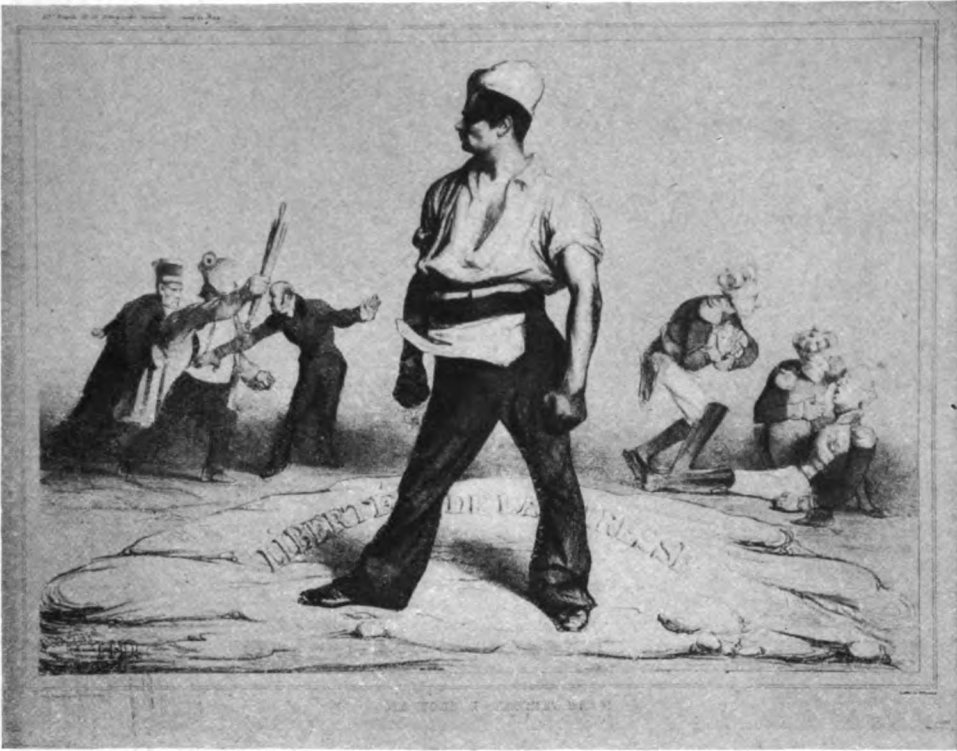


ESCALIER DE LA GRANDE TOUR DU CHÂTEAU D'HARCOURT—JEAN BAPTISTE ISABEY

prints (*Le ventre législatif*, *Ne vous y frottez pas*, *Enfoncé Lafayette*, and *La Rue Transnonain*) polemic force thrust along technique into a sweeping directness of expression that makes you lose sight of technique. The thing is attacked with an intensity which—while one recognizes the ineptitude of slipping around on the ever-inviting sliding-pond of analogy

—brings to mind, though faintly, the picture of Michael Angelo wresting form from the stone.

Yet Daumier's influence on later men may perhaps be one of technique quite as often as of spirit. You may get a feeling of Daumier, sometimes strong, sometimes quite attenuated, evanescent, in such artists as Forain, Steinlen, Léandre possi-



NE VOUS Y FROTTEZ PAS!

HONORÉ DAUMIER

bly, Faivre, Poulbot, Boardman Robinson, George Bellows, Eugene Higgins, John Sloan, Cesare also, perhaps even the younger Keppler or Cassel or Kirby. You may find it, then, or fancy you find it, in artists not only dissimilar in style but hardly indicating Daumier at all in their handling of the medium, their technical presentation of their subjects. Of course, the fact that the pen has been laid aside in recent years, by certain "cartoonists" (a convenient but not altogether definite designation) of a larger outlook, for the richer, more velvety, luscious effect of the crayon (particularly the lithographic grease crayon), may have something to do with it. But basically, in the case of the men of larger calibre, it seems to be a matter, as indicated, of spirit, of intention, of something beyond the day's work. And this influence of Daumier is exerted on artists whose work really can not be argued into any apparent relationship to

that of the great Frenchman. In the last analysis, it is largeness of outlook, expressed in largeness of design, that marks this influence at its best, and causes the significance of Daumier to broaden from a personal expression into a basic principle.

Regarded from this angle, Daumier looms up as one of the salient figures in the art of his period, as the painter of the *Troisième classe*, as a man of ideas and ideals and a sculpturesque delivery. These qualities persist even in his illustrations of jokes, although they are naturally more apparent in his biting satires on political and social matters, the law courts, for example. To get the full effect of his attitude and his power, put side by side even one of his average "comics" and one of a large class of comic "strips" now blossoming out in our daily press, and which the facile cartooning text-book, or the correspondence school, teach with wonderful ease and expedition.

To speculate on what Daumier might have accomplished had he devoted himself entirely to painting, is an idle task. He "cartooned." How he did it, and what he put into it, is the essential thing. It is that which concerns us and our art, "comic" and other, today. Browning's verse comes to mind, the one which tells us that "Our common duty, yours, mine, everybody's" is not to dream of what might be under different conditions, but

to put our best into the work before us. So we strike again the truism that the man makes the job, a fact too often forgotten by disaffected and "unappreciated" artists or by others similarly affected in any walk of life.

There, then, stands Daumier, not only one of the world's greatest forces in "caricature" (again a term that may well mean much more than the dictionary says), but a notable force in art today.



BOY AND PANTHER

RUDOLPH EVANS

Elizabeth Watrous Gold Medal

WINTER EXHIBITION NATIONAL ACADEMY OF DESIGN



NORTHERN LIGHTS. MAINE COAST. AUGUST 1919

H. R. BUTLER

WINTER EXHIBITION NATIONAL ACADEMY OF DESIGN



THE TOP OF THE WORLD

BY CHARLES C. CURRAN

Awarded the Altman \$1,000 Prize

WINTER EXHIBITION NATIONAL ACADEMY OF DESIGN



THE HOUSE OF THE SINGING WINDS

STUDIO OF THEODORE STEELE

THE HOUSE OF THE SINGING WINDS

BY ALFRED MANSFIELD BROOKS

IN the outskirts of Belmont, a minute hamlet of Brown County, an Indiana county remarkable for its hill scenery and notable because of the small harm civilization has yet worked within its confines, lives the landscape painter, Theodore Steele. Year on year has this delightful artist's reputation been quietly growing, Steele himself characteristically unmindful of the fact, for of him Arnold's lines speak truly.

"Labor which in lasting fruits outgrows
far

Noisier schemes, accomplished in repose.
Too great for haste. Too high for rivalry."

To portray the face of nature, and to interpret her smiling or her weeping moods, her glory and her simplicity does,

and for years has claimed the artist's undivided thought. To him she has long spoken the language of "rememberable things," and, just so long, has he been schooling his deft fingers to record these things upon canvas. Perfectly, through his work, does he make plain the meaning of one of the most extraordinary comments ever made upon the art of landscape—Amiels, "all landscape implies a state of mind." This comment is extraordinary because it goes straight to the heart of the matter laying bare the fact that the poet and the painter of landscape do, and necessarily must stand upon common ground so far as emotion and comprehension condition their respective arts.

In one small territory, but on many canvases has this man, poignantly re



INTERIOR OF THE STUDIO

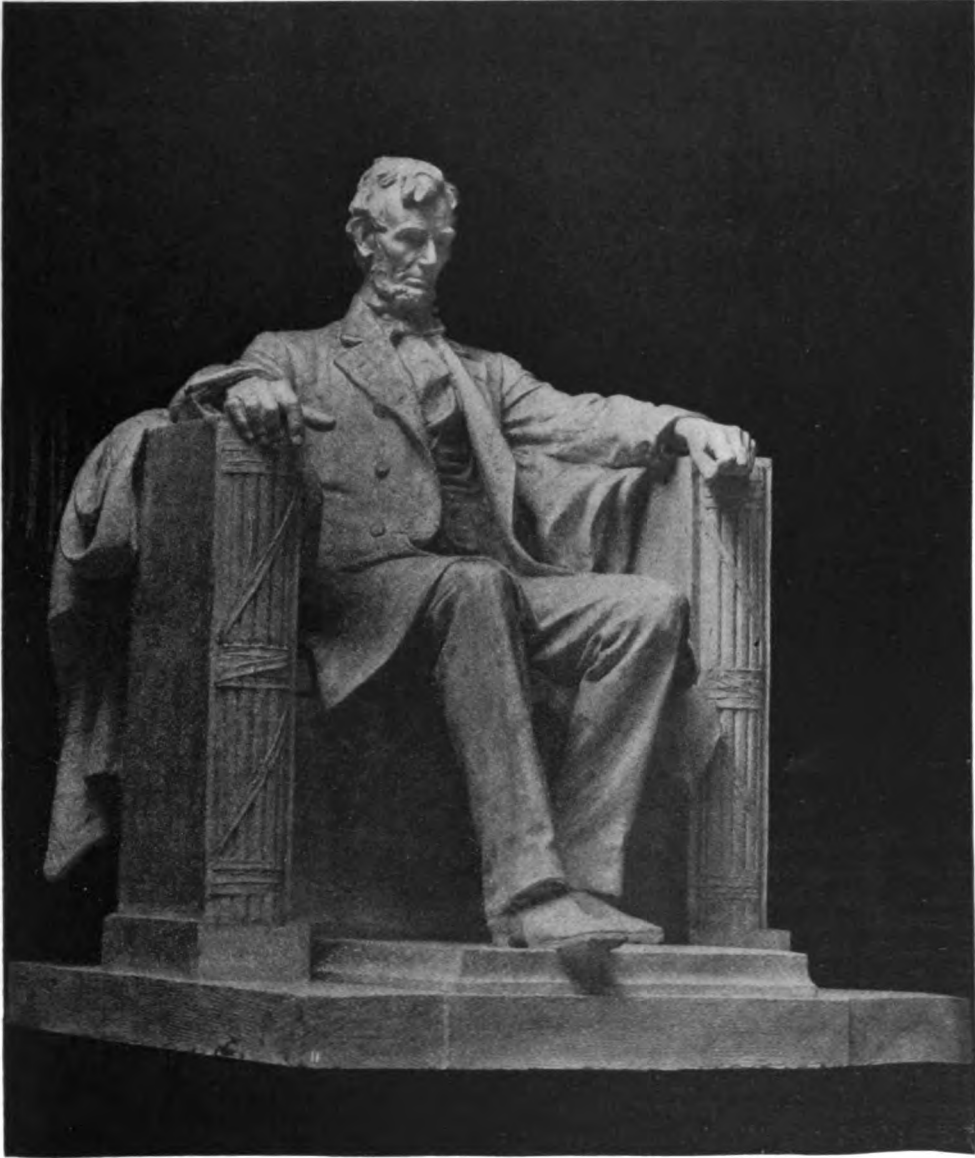
HOUSE OF THE SINGING WINDS

sponsive to nature's ceaselessly changing moods, painted o'er and o'er the hills to which his eyes are always lifted and from which, to judge by his successes, help never fails him. So absorbed has he become in his work, the complete portraiture of seasons it might be called, that he has, in truth as well as figure, left the world behind him. I mean, he makes his home the year round where his heart is.

And his home, the thing which happy, human habitation makes when added to our shells, our mere houses—in Steele's case no more than in any other man's, never made by a womanless man—his home is, like his canvases, *de l'homme même*, a work of true style, *his and hers*, and not any others. Up the long hill of iris and fox-glove with vast backgrounds of dog-wood if it be May, or still vaster backgrounds of yellow beach beyond masses of snowy cosmos bloom if it be October, one approaches what looks to be

a small cottage; does, if it be one's habit to look at all for houses in such surroundings. But, on entering! what a miracle this cottage proves itself to be; the house that never was, yet is, "small yet containing many large rooms." All that I have said is told truthfully about this House of the Singing Winds, as its owners call it, by our illustrations. Only let the reader turn from the outside view to the great living room within, itself a work of art; the expression of a mood and, what is more, the begetter of one—the mood of alert repose, of quiet and activity alternating, made evident in charming arrangements of the pleasant things of everyday life backgrounded by canvases which are faithful witnesses to Leonardo's saying, "In nature beauty dies, in art never." And as this room so the other rooms of this small, large house; this luxurious, simple home; this dwelling place of unebbing hospitality

and noble art. It is a happy thing to see the owner's portrait among his own canvases looking across to the fireplace into the lintel of which are cut the words, "Every morning I take off my hat to the beauty of the world." This is a house where art and life, art which is "the nearest thing to life," are both at home.



ABRAHAM LINCOLN

BY DANIEL C. FRENCH

COLOSSAL STATUE FOR THE LINCOLN MEMORIAL

WASHINGTON, D. C.



COFFEE HOUSE, CAIRO

GEROME

In Traveling Exhibition circulated by The American Federation of Arts
LENT BY THE METROPOLITAN MUSEUM OF ART

BULLETIN

THE AMERICAN FEDERATION OF ARTS

New Lectures

The Federation has recently added nine new illustrated lectures to its list. Six of these have been contributed by curators or assistant curators of the Metropolitan Museum. They are as follows: "The Art of the Armorer" by Bashford Dean; "American Decorative Arts of the XVII and XVIII Centuries" by Charles O. Cornelius; "The Art of Egypt" by Herbert E. Winlock; "Prints, the Commonest Form of Art" by William M. Ivins; "Painting" by Bryson Burroughs; "Classical Art" by Gisela M. A. Richter; "War Memorials" by Charles Moore; "Art and the War" by Albert Eugene Gallatin; "Modern French Sculpture" by Lorado Taft. These lectures are not only educational and informing but delight-

fully entertaining. The lecture on Prints by Mr. Ivins is full of a charming sort of drollery which can not fail to bring forth laughter of a spontaneous sort and which will impress instructive truths as no quantity of solemn seriousness could do. Some one once said to Percy McKaye "What, you believe in instructing by amusement" and his instant reply was, "No, I believe in amusing by instruction." It is in this spirit that all of these lectures have been written.

No less engaging, well illustrated and authoritative are the three other lectures that have come to the Federation recently from other sources. Mr. Charles Moore, Chairman of the Special Committee on War Memorials, and also Chairman of the Federal Commission of Fine Arts, has

contributed, at the request of our Board of Directors, a most engaging lecture on "War Memorials"; Mr. Albert Eugene Gallatin has generously consented to the adaptation from his book of a lecture on "Art and the War" for which he has furnished numerous excellent illustrations. This lecture covers what was done in this country, Great Britain and France by the artists toward winning the war. Mr. Lorado Taft, sculptor, writer and lecturer, has since his return from France prepared a new lecture on French Sculpture which he has generously donated to the Federation to be sent out to places where authoritative lecturers can not well be secured. Mr. Taft writes as follows with regard to this lecture and his experiences in France:

"I realize that some explanation is due—not for the delay but for the *'fait accompli'*. It was those boys in khaki over yonder. I never had addressed a representative American audience until I met them and their helplessness in the presence of the great art of France awakened all my sympathies. The most of them were not only inarticulate but at first seemed quite immune. They were trudging those muddy roads like horses with blinders, looking neither to the right nor the left. From their cursory remarks I gleaned that France did not appeal to them. There were some exceptions; the few who had brought with them a speaking acquaintance with art and history; who had a background of culture, however slight, were at home and happy. Our young architects and painters and students in general were as alert and interested as the great number were depressed. It was a wonderful object lesson which could not be forgotten and I reconsecrated myself to the work of evangelization.

"I got several lectures written and bought many slides. Since my return I have had others made and now we have "French Sculpture of the Nineteenth Century" (up to Rodin) adequately illustrated with good slides. I have one set for you and one for the Art Institute, where these lectures were first given."

Blashfield Drawing for Members

The American Federation of Arts has been most fortunate in securing for reproduction for its members a drawing by Mr. Edwin H. Blashfield, of a woman's head—very characteristic of Mr. Blashfield's style, and beautiful in character and execution. The reproduction is being made in a size suitable for framing and

the prints will be ready for distribution in another month. These facsimile reproductions, which are to be distributed to members, can only be obtained through membership and are not purchasable.

Metropolitan Museum Loan Exhibition

An exhibition of thirty paintings lent by the Metropolitan Museum is now being circulated by the American Federation of Arts. After being shown in Youngstown, Ohio, Charlottesville, at the University of Virginia, and Richmond, Va., the exhibition went the first of January to Fort Worth, Texas. Fort Worth is the first place to which the Federation ever sent a travelling exhibition and where it was shown in the Carnegie Public Library under the auspices of the Fort Worth Museum of Art. This is the eleventh exhibition that has been held under these auspices. An attractive little catalogue, compiled through the cooperation of a member of the staff of the Metropolitan Museum, illustrated with four half tones of paintings in the collection, "The Dispatch Bearer" by Boldini, "The Roman Aqueduct" by Thomas Cole, "The Artist's Wife" by Thomas S. Seymour, and "Coffee House, Cairo" by Gerome, was printed for the Fort Worth Museum by the Federation. The collection is an uncommonly catholic one, representing numerous schools and showing great divergence in style and character. It includes paintings by those already mentioned and by such other well known painters as Detaille, Dupre, Pierre Edouard Frere, Henner, George Inness, Robert MacCameron, Frederic Remington, Douglas Volk, Edwin Lord Weeks and Alfred Stevens.

The Homelands Exhibition

Two interesting letters referring to the Homelands exhibitions held in Buffalo and Albany under the joint auspices of the American Federation of Arts and the University of the State of New York, one addressed to the Federation by the Executive Secretary of the American Institute of Architects and the other to our President, Mr. Robert W. de Forest, by the President of the University of the

State of New York, Dr. John H. Finley, are given herewith, and will, we believe, be read by members of the Federation with interest and satisfaction.

The American Federation of Arts:

The American Institute of Architects, through its Committee on The Allied Arts, desires to express its appreciation to the American Federation of Arts, for the excellent and timely exhibition of the Arts and Crafts of the Homelands, recently held in Buffalo.

This exhibition featuring the arts of everyday life of 23 European countries, was for the time being, a museum of the allied arts, and the presence of craftsmen there actually at work made it of more than ordinary value. In the exhibition were examples of practically all the arts related to architecture; including weaving, furniture making, carving, turning and inlay of woods, carving and etching on metal and bone, work in leather, paper, straw, glass, clay, lace making and needle work in many forms, toys, and other articles of such variety as only Europe could furnish.

Knowing that an appreciation of the allied arts is essential to the advancement of the standard of architecture, as well as the standard of life, we cordially endorse what the Federation has done with this Homelands exhibition, and we hope that what has been done in this temporary way may eventually be done in a more permanent way, and we offer our co-operation for such a purpose."

By direction of the Secretary,

Respectfully,
(Signed) E. C. KEMPER.
Executive Secretary.

Dear Mr. de Forest:

I wrote you sometime ago to express my appreciation of the Homelands exhibition, which I had the good fortune to see in Buffalo, but I have since seen more intimately a like exhibition here under our own roof in Albany and I wish you to know what an influence for the good it has been in this community. Not only have the townspeople been surprised to see what fabrics and beautiful pieces for household use the aliens in our very midst have brought with them from their old homelands but (perhaps more important than this) these aliens have been made to feel more at home in their new homes. The appreciative interest has been visualized in a way that will carry it to the understanding of the several groups and will penetrate far beyond those who actually were in attendance. These will be red-letter days and nights in the memory of many who for the first time have found themselves and their gift of skill and beauty recognized as contributing to a better America.

Rochester is to have such an exhibition and is making preparations for it on a large scale.

I wish to speak in especial appreciation of Mr. Eaton. He has not only the technical qualification but the equipment of spirit to organize and carry forward such an exhibition.

Very sincerely yours,
(signed) JOHN H. FINLEY.

Among the new chapters recently added to the Federation are The Woman's Club at Bloomington, Illinois, the Woman's Club of Terra Haute, Ind., and the Public Library of Brockton, Mass.

NOTES

MODEST WAR MEMORIALS

In connection with the great subject of war memorials, we would like to call attention to a portion of a letter descriptive of Daniel Webster's burial place, written by Mr. Morris Gray of Boston and published some weeks ago in the *Boston Transcript*—an argument it seems to us for memorials of a spiritual character rather than of conspicuous showiness, and an argument what is more for a more secluded site rather than, as is almost inevitably the choice, a site where many pass by. The letter reads:—

"On a beautiful morning late in October, I motored from my home in Chestnut Hill to Marshfield in order that I might stand once again before the grave of Webster. At the end of the run I drove along a narrow and little traveled road and presently came to a grass-grown cart-path leading eastward to a knoll that high and alone jutted out into the marshes. And a few minutes later I walked up the slope and stood bareheaded before the grave. It is situated at the back of the one fenced-off lot in the old burial ground of the Winslow family. It is marked by a rough-hewn granite stone supporting a white marble slab, roughened and dulled by time, carrying the single words, "Daniel Webster." It faces the marshes, the sand dunes, the sea—and the dawn. It has a silence that seems at though it were broken only by the rare footfall on the cart-path below of some passing toiler of the sea or of the land. And it has the solemnity

and simplicity and peace so extraordinarily fitting for the final resting place of that great tragic personality.

"I thanked whatever gods there are that men had not instituted a drive to raise the money to build a boulevard and to establish a trolley system so that the trippers of a summer holiday could swarm over the place with their raucous and hysterical laughter and strew over it the egg-shells and slovenly papers of their luncheon. I was glad that men had not converted the beautiful and fitting spirit of the place into the horror of that vulgarity which is born of the inappropriate; that they had left it unsmirched to be sought and found by those who approach it in the spirit that he himself would perforce have liked.

"In these days when men pride themselves upon the lavish generosity which erects memorials often ostentatious and vulgar, in these days when men think not of the spirit and above all of the things that are fitting to the spirit, let us be grateful for the "ingratitude" of the republic that has left Webster enshrined in the austerity, the loveliness and the peace of the land that he loved."

PRINT
DIVISION
LIBRARY OF
CONGRESS

The Print Division of the Library of Congress during the past year has increased its collection through gift, purchase, transfer and exchange and the operation of the copyright law to the extent of 6,738 prints. The collection of prints now numbers 409,029.

The most important gifts were:

1. The George Lothrop Bradley collection of prints deposited in the Library for the past 18 years, which has become the property of the Library by the death of Mrs. Bradley (Jan. 10, 1919).

This collection comprises 2,054 prints, representing all schools, and including examples of well-known engravers.

2. Collection of Whistleriana, from Mr. and Mrs. Joseph Pennell, consisting of Whistler's letters (originals and copies), rare editions of his writings, etchings, photographic reproductions of his paintings, reference works used for the "Life of

Whistler" by Mr. and Mrs. Pennell, bound volumes of newspaper clippings; also catalogues, magazines and reviews. This material is now being classified and catalogued for reference. For students of Whistler this collection will be of the greatest value.

On account of the war conditions the Division was limited in the purchase of important works on Art and Architecture. Interest was continued in the accumulation and exhibition of illustrative material dealing with the Great War.

The Gardiner-Green-Hubbard Collection was increased by the purchase of 31 prints, representing the well-known etchers, Haden, Bracquemond, Meryon, Millet and Platt.

The exhibitions during the year have mainly supplemented the War Posters and prints already in place. Of special interest were:

(a) Collection of War Medals.

(b) British Government collection of lithographs.

(c) Towers of Belgium.

(d) Portraits of leading representatives at the Paris Peace Conference.

(e) Collection of 215 photographs showing National, State, and Individual Memorials.

The division has supplied eight governmental departments, two societies, twenty-two private and public schools, and four colleges with 9,946 photographs, etc., of painting, sculpture, and architecture; and the American Federation of Arts, Washington, D. C., with two collections of engravings, one collection of War Posters, and one collection of cartoons by Raemaekers for exhibition purposes.

In addition to the vast print collection, which is open to students and the public, the Print Division of the Library of Congress has an art reading and reference room, through which access to a collection of over 10,000 books on art and numerous art periodicals is obtainable.

THE NATIONAL
GALLERY
OF ART

The National Gallery of Art, whose collection of paintings, sculptures and other works is installed in the main sky-lighted hall of the Natural History Building of the U. S. National Museum, has made gratifying progress



U. S. A. VICTORY MEDAL



JAMES E. FRASER

during the year. This is due largely to the munificent gift of Mr. Ralph Cross Johnson, of Washington, which gift ranks as the most important single collection of art works, aside from the Freer gift, so far presented to the nation. It comprises twenty-four examples of European masters, among whom may be mentioned, Lotto, Titian, Guardi, Rubens, Rembrandt, Lawrence, Richard Wilson, David Cox, Turner, Reynolds, Romney, Raeburn and Hogarth.

A collection of art works of very great value, the gift of the Rev. Alfred Duane Pell, of New York, has been in part received at the Museum and will shortly be on public view.

Extensive collections of war paintings are also being installed in the Natural History Building. An exceptionally fine collection of Oriental rugs is temporarily on display in the Arts and Industries Building of the Museum.

The large building for the Freer Gallery, a structure of architectural perfection and great completeness of appointments, is nearly finished and will be ready for occupancy early in the present year. It is much to be regretted that Mr. Freer did not live to be present at the dedication of his magnificent gift and to enjoy the fruits of his devotion to the cause of art. The collections will be forwarded from Detroit shortly and it is anticipated the installation will be complete and the building open to the public before the close of the year.

VICTORY MEDAL By common agreement of the Allied and Associated Governments a medal of the Great War was created to be called "The Victory Medal." As it was impossible within any acceptable lapse of time to carry out a competition among the artists of the various countries and to select by this means a single artist to execute the medal, it was agreed that instead of conferring an identical medal, the Allied and Associated Governments would bestow upon their combatants medals resembling each other as closely as possible. A general design was therefore adopted as follows: A winged victory, standing, full length and full face with the background and border plain and without inscription should appear on the obverse while the reverse should bear the inscription "The Great War for Civilization" in the language of the country concerned, and show the names or the arms or both of the various Allied and Associated Nations. Only those nations which actually participated in the fighting against Germany and her Allies were to be included.

The selection of the sculptor for the American medal was left to the Commission of Fine Arts and by the Commission Mr. James E. Fraser was chosen. His design which is illustrated on this page has been approved by the commission. The fact that the character of the

design was so largely fixed prevented any great amount of originality on the part of the sculptor, and the art, which is shown in the sensitive modeling and goes to make the merit of a medal can scarcely be shown through photographic reproduction. It will be interesting to see how much or how little variety the set of medals as a whole will display and to compare their artistic merits.

PRINT MAKERS EXHIBITION The Print Makers of Los Angeles, a Society of men and women organized for the furtherance of the art of print making, announce an international print makers exhibition to be held in the Gallery of Fine and Applied Arts, Museum of History, Science and Art, Los Angeles, California, March 1st to 31st, 1920. All print makers are invited to contribute, and blanks with further particulars may be secured upon application to the secretary of the Society, Mr. Howell C. Brown, 120 North El Molino Avenue, Pasadena, California. This organization holds two exhibitions a year, one in the fall which travels over the western part of the United States and the other in the spring in Los Angeles. This international exhibition is to take the place of the regular spring exhibit. Foreign print makers have already indicated in many instances their desire and willingness to participate, and Mr. Brown writes that there is every prospect of an important international show.

ART IN CHICAGO Chicago is to have a concrete stadium with sculptural decorations and seats for 100,000 spectators, in Grant Park south of the new Field Museum. The Holabird & Roche plan of a U-shaped stadium, open at the north, about 1,200 feet in length and between 700 and 800 feet in width, was chosen by the jury from the plans of six architectural firms entering the competition. The opening of the horse-shoe or U-shape, permits the use of the seats as a reviewing stand when great processions pass on Michigan Boulevard.

The curved section of the vast stadium

will be constructed of concrete while the sculpture decorations will be of marble or bronze. The plan provides for 60,000 permanent seats and adjacent grassed terraces give the space for 40,000 temporary seats. All seats have an unbroken view of the Field Museum. There will be a movable stage, and the arrangements make possible spectacular events of all kinds, sports and athletic contests in summer and a flooded field for skating in winter.

As an architectural monument, the stadium will be an artistic asset in the Chicago plan. The South Park Board of Commissioners controlling the land of Grant Park which already contains the Art Institute, some sculpture and the Field Museum, has given the site. The funds required for the structure and its sculptured decorations are estimated to reach nearly \$4,000,000. No time has been set for beginning the work, although it is understood that ground will be broken in the spring if labor conditions are settled and the prices of materials reduced to a reasonable level.

The jury of architects was supplemented by an athletic director from the University of Chicago, Vice President Ryerson of the Art Institute, and a member of the South Park Board.

The Chicago Public School Art Society held a New Year Exhibition of paintings, objects of craftsmanship and industrial art such as appear in its traveling cabinets, at the Art Institute. The Society has approached the Public School Committees to secure proper wall space and backgrounds for the model groups of pictures which are loaned to the schools, and are extending their artistic mission to the decoration of the newer school buildings which are being erected in Chicago every year. The Outdoor Art League, and School Decorations Committees of Women's Clubs promote the planting of school yards. The Chicago Public School system has a nursery for shrubbery and trees and a committee to plan improvements in small parks and school grounds adjacent to the buildings. The erection of two notable examples of architecture in public school buildings

in small parks belonging to the West Park System in which the School Board and the Park System cooperates, is a novel experiment, as well as an advance in school plans. The park system supplies small lakes for water sports and recreation fields.

The Friends of American Art of the Art Institute of Chicago, purchased three canvases from the 1919 autumn exhibition of American Oil Paintings and Sculpture. They are "Unrest" by Sidney E. Dickinson, "Cotton Gin" by Harry L. Hoffman, and "Evening" by Jerome Myers. The Friends have recently acquired "Portrait of a Lady" by Louis Betts which received the portrait prize at the National Academy of Design.

Hermann Rosse, the head of the department of Design at the Art Institute, united his students in a big piece of constructive work in the creation of stage settings, designing, dyeing and making stage costumes for "The Nativity Play," a pantomime, pageant and dramatic production in the style of the Twelfth Century versions of Nativity Plays given at the Art Institute at Christmas. The drama was written by Cloyd Head, descriptive music by Eric De Lamarter, and the Paulist Choristers sang. Amateurs in dramatic work assisted the students of the Art School in a remarkable presentation.

The Arts Club, Chicago, introduced to the public at midwinter two sculptors of original gifts, the Italian, Alfeo Faggi, and the Russian, Gleb Derujinsky. Mr. Faggi's "Pieta," "St. Francis," "St. John," "Mother and Child" and "Maternity" modelled in the style of the primitives have the strange charm that breathes from the creations of a mystic. Mr. Faggi was a resident of the Chicago art colony previous to returning to Italy to join the army of his native land at the beginning of the war. He was a member of the signal corps, and later with the Artillery and then in Aviation. A number of his important pieces of sculpture belong to Chicago sculptors.

Gleb Derujinsky exhibits graceful statuettes "Harlequin" (Adolph Bolm), "Columbine" (Miss Page), "Graziosa," "The Valse," "Embarrassment"—the

titles suggesting an airy playful humor modelled by hands that speak frankly and joyfully in sculpture.

The Arts Club believes that these artists of foreign heritage are a distinct inspiration in present day American productions in sculpture.

THE TOLEDO
MUSEUM
OF ART

The Toledo Museum of Art is the proud possessor of a painting by Van Dyck, "Saint Martin Sharing His Mantle with the Beggar." It was shown at the Brussels Exposition in 1910 and was presented to the people of the United States by M. Charles Leon Cardon and designated by the donor to the Toledo Art Museum because Toledo is Ambassador Whitlock's home city. The painting was unveiled by King Albert of Belgium in the presence of the Queen and Crown Prince, Ambassador Whitlock and Mrs. Whitlock and a distinguished gathering during the recent visit of the King and Queen to this country.

Great and important as is this work of art and its unveiling, more important still and ertitling to greater distinction is the splendid work that this Museum is carrying on among the children of the city. The following account of this work was written by Miss Elizabeth Jane Merrill and published in the *Museum Bulletin*.

"The Aim of the Educational Department of the Toledo Art Museum is to give to all who come to the Museum experiences which will enrich and develop the love for true beauty, to put the Museum's material within the reach of all, that it may become a living, vital, pulsing force.

The Museum has especially endeavored to broaden the best in children, realizing that in the child lies the future citizen. The response to the beautiful is strong and natural. Like produces like. Feed the growing thought of a child with beauty, give him worth while things to think about, and nine chances out of ten he will do his best to bring forth something worthy of his thought.

It is the opportunity to respond which is being given by the Museum through its various channels—story hours, music hours, nature work, motion pictures and special classes.

Through the story hours the Museum

reaches hundreds of children each week. They meet on Saturdays and Sundays in one of the large class rooms on the ground floor, which has been set aside for the children's own. This year, 1919-1920, Museum children are seeing classic lands—their arts, crafts, architectural ruins. On the first Saturday of October, they traveled to New York and steamed away to Egypt where they found not a dead country but a vital interest in that wonderland of long ago.

The story the Old Nile told of the Pyramid people, What the Nile Knows of the Feudal Age, How the Horse Came to Egypt and What Happened, First Great Queen of History—Hatshepsut, an Egyptian Napoleon—Thutmose III, a Royal Home of the Empire, What Rameses the Great Did for Egypt, What the World Gained from Egypt, are the topics for the two months of story hours on the oldest country. This series closed with a special program, November 29th, made up of Egyptian Dances, Story of a Little Boy of Thebes, 3,700 years ago, and music imbued with the spirit of Egypt.

During December, there were story hours on Babylonia and Assyria, the subjects being The First Books—Babylonian Tablets, Sculptured Reliefs of Assyria—The Lion Hunt, and Story of Nebuchadnezzar.

Greece during January and February, and Italy during March and April will be given the second half of the season. Both of these series will be concluded by special programs of dances, music and story.

The story hours are illustrated with Museum material, photographs and slides in black and white and color. The searching out and drawing of objects in the Museum collections related to the story material is a part of the hour much enjoyed by the children.

The Museum is reaching the children of the upper grades of the Public Schools through regular talks in the schools in connection with a traveling exhibition of prints of Museum paintings, which remains for two weeks in each school.

Talks on ancient history are being given to students of Waite High School with the aim of correlating the Museum collections with the school studies.

Beginning this season, pupils of the parochial schools of the city will come to the Museum for two half days during the school year.

The schools for blind, deaf, and crippled children have already paid their first visit of the season to the Museum. They will revisit the Museum in the spring. The blind "see" sculpture and pottery with their hands, and work in clay. The deaf are shown the Museum galleries, collections of special interest and motion pictures.

Never before had the attempt been made to have the cripple children come to the Museum, but the happiness of the little handicapped kiddies during their first visit was so keen that it was a joy to all who saw them. They had a visit to Egypt through story and colored slides and their "ohs" and "ahs" were almost continuous. Those who could went through the galleries, helping themselves, while all others were carried in strong willing arms. For the first time in their lives they saw the Museum. They, like the little blind and deaf children, are looking forward to spring when they will come again.

Truly the Museum through its channels is having its share of blessing. That to give without getting is impossible, has been known throughout the ages. Shakespeare best expressed it when through the fair judge of the Merchant of Venice, he said, "It droppeth as the gentle rain from heaven Upon the place beneath; it is twice blest; It blesseth him that gives and him that takes."

HONOR TO
MR. LIBBEY

In recognition of the splendid services of President Edward Drummond Libbey of the Toledo Museum of Art, to the cause of art and education, the trustees and life members of the Museum honored him with a testimonial dinner at the Toledo Club, Friday Evening, January 9th, at which were gathered one hundred representative citizens in the field of religion, art, education, law, finance and commerce. Among those who spoke glowingly of President Libbey's labors in the field of art, his many benefactions and the splendid example set by him, were John W. Beatty, Director of Fine Arts, Carnegie Institute, Pittsburgh, Henry

Turner Bailey, Director of the Cleveland School of Art, Dr. Frank W. Gunsaulus, representing the trustees of the Chicago Art Institute, President Ralph Booth of the Detroit Art Institute, and the Mayor and Bishop of Toledo. Congratulatory letters were read from President Robert W. de Forest, Director Edward Robinson and Secretary Henry W. Kent, of the Metropolitan Museum of Art, President Charles L. Hutchinson of the Chicago Art Institute, Eric Brown, Director of the National Gallery of Canada, and many others prominent in the field of art throughout the country.

President Libbey in his response, interpreted the honor paid him as a healthful and gratifying awakening of all classes of citizens in all communities to the need of greater art facilities in our American cities, that this country may be made a still better place in which to live and that the joy and benefits of art may enter into the life and work of all our people.

LONDON
NOTES

Two watercolor exhibitions of exceptional merit and interest by Mr. Russell Flint and Mr. William Walcot, opened early in December at the Fine Art Society. I have already had occasion to notice Russell Flint's masterly treatment of water color; in his marvellous technique with its clean strong washes there is perhaps only one living painter his equal, this being the President of the Lombard "Societa degli Acquerellisti," Commendatore Paolo Sala. Russell Flint puts his wash clean through, taking out his figures, in which he excels, later with a hard brush from the dry paper, before he paints them in. The present exhibition, generally summer scenes of bathers on the Northumberland coast, with Bamburgh Castle seen across the sands, or at Gairloch in Dumbartanshire, N. B., represents holiday work of the summer and autumn, since this artist was demobilized, for he had been attached to the Royal Air Force during the recent war. I first came across Mr. Russell Flint in Italy, where his watercolor art was highly appreciated by the Italians, and where he exhibited with success and sold well in the annual exhibi-

tion of the Milan Water-color Society. I happen to know too that the two private view days of last week found many purchasers for these charming creations, with their luminous visions of golden sands and summer sky, among which I noted "The Sun Bath," "The Derelict," "The Shelving Beach," "A Creature of the Rocks," "Morning Silver," and two very brilliant studies of figures reflected in water, with the titles of "Disturbers of Reflections," and "A Student of Reflections."

Mr. William Walcot's water-colors deal with architecture, mainly in Italy, though London and Paris claim a place, and his "Americans entering the Mall, July 19, 1919," has a special interest of actuality. We find the brilliant color of the studies of "Imperial Delhi," exhibited last spring, in Mr. Walcot's "Palace Pandolfini at Florence" with the intense blue of its sky, in "The Fountain, Florence," with Banbinello's "Sprawling Nymphs" of bronze, and in "St. Peter's N-W Corner," and "Bernini's Colonnade." "S. Pietro, Toscanella" appears twice, and the interior view is an example of this artist's admirable handling of architectural subjects.

The exhibition arranged at the Twenty-one Gallery by the Art League of Service is one of considerable interest, since it represents a combined effort to bring intelligent design and decoration into our daily lives, and, as the League itself has stated in its foreword "to promote individual expression, and to stimulate, through good designs and models, the creative imagination of the worker." The present exhibition of the League includes textiles (hand-spun wool rugs, designed by Harold Squire) ceramics (The Yeoman Pottery) miniatures and lettering and interior decoration. Most interesting, however, are the models in the inner room, showing designs for houses and interior decoration; and among these Mr. Dobson's "Cinema" is admirable, and well suited to such a likely material as concrete.

The exhibition of Charles Meryon's etchings at Messrs. Colnaghi and Obach's Gallery in Bond Street is one of considerable value and critical interest.

Charles Meryon was born in 1821, and achieved his highest success as an etcher in that wonderful series of plates of the Paris of his day, of which it has been lately remarked that "his interpretation of the monuments and street scenery of Paris cannot be exactly paralleled in anything in art, ancient or modern . . . preserving with utmost probity every church, every tower, every cornice, every moulding, bit of tracery, yet making us feel throughout that here is Meryon, the sombre, masterful, poet etcher." To be specially noticed is this artist's mastery of shadow, recalling the plates of Piranesi, in such subjects as his "L'Entrée du Couvent a Athènes," and his mastery of architectural drawing in "La Tourelle de Marat, Paris," "Saint Etienne du Mont, Paris," and that mysterious figure of "Le Stryge," like a crouching demon looking out over the roofs of Paris.

—S. B.

ITEMS

A Theodore Roosevelt Memorial Medal has been executed by Anna V. Hyatt for the Women's Roosevelt Memorial Society which is endeavoring to raise \$1,000,000 to purchase, restore and retain the Roosevelt birthplace, 28 East 20th Street, New York, N. Y.

A gold medal, the work of John Flanagan, sculptor, was presented to the Prince of Wales by the American Numismatic Society on his visit to New York. On the obverse of the medal is a portrait of the Prince in profile in the uniform of a Colonel of the Welsh Guards, and on the reverse is a figure of Columbia.

Charles Moore, Chairman of the American Federation of Arts General Committee on War Memorials, will be in Missoula, Montana, April 1st; Spokane, Washington, April 2-4; Lewiston, Idaho, April 5; Moscow, Idaho, April 6; Pullman, Washington, April 7-17; Ellensburg, Washington, April 12; Seattle, Washington, April 13; Bellingham, Washington, April 14. The arrangements for the trip are in charge of Dr. F. A. Golder, Washington State College, Pullman, Washington.

BOOK REVIEWS

AMERICAN PAINTING AND ITS TRADITIONS.—BY JOHN C. VAN DYKE. Charles Scribner's Sons, New York, Publishers. Price, \$2.50 net.

Prof. Van Dyke, whose "Art for Art's Sake," "What Is Art," "The Meaning of Pictures" and "History of Painting" are among the best and most informing art books of the age, has given us another valuable volume dealing exclusively with American art.

In successive chapters he deals with nine great American artists, George Inness, Alexander H. Wyant, Homer Martin, Winslow Homer, John La Farge, James Abbott McNeill Whistler, William Merritt Chase, John W. Alexander and John S. Sargent.

As he says in his preface, "Not all of the one-time 'new movement' originated and died with these nine men, but while the nine were by no means the whole count they were certainly representative of the movement and their works spoke for almost every phase of it. The value of the movement of American Art can be rightly enough judged from them."

These painters, as he rightly holds, helped to make up the period in American painting, dating from about 1878 to 1915, which gave this country standing in the art of the world. Of the nine only one is today living.

Prof. Van Dyck was personally acquainted with the majority of these painters, lived among them, wrote about them and had opportunities of knowing them and their works at first hand. What he has to say, therefore, is of the utmost interest and value. The personal turn that the various chapters take now and then gives them a pleasant added intimacy.

PAINTING AND THE PERSONAL EQUATION.—BY CHARLES H. WOODBURY. Houghton Mifflin Company, Boston and New York, Publishers. Price \$2.00.

This book is made up of six lectures given at Ogunquit, Me., in connection with a course of instruction in out-of-door painting, and were originally accompanied by criticism of the several hundred sketches made by the class each week.

The contents is divided into three parts; first, "The Painter," second, "The Student," and third, "The Public," and from first to last it is instructive and engaging—a book not only for the student but for the layman, for all who wish to be better informed concerning art.

Mr. Woodbury, it will be remembered, is a most accomplished painter and etcher. His viewpoint is critical and at the same time optimistic. He is an idealist and yet practical. His faith in American art is great, yet he recognizes its short comings. It is his conviction that "the art which will come from America will be viril like the air" and that it is this virility which will differentiate it from the art of Europe.

THE LITTLE FLOWERS OF SAINT FRANCIS, Being a Translation of I Fioretti Di S. Francesco by Thomas Okey with Thirty Drawings by Eugene Burnand.—J. M. Dent & Sons, Limited, London and E. P. Dutton & Co., New York, Publishers. It is limited to 700 copies for Great Britain and 500 copies for America. Price \$15.

This is a sumptuous volume, a beautiful example of the book-maker's art. It is also a little gallery of pictures for the "thirty drawings" were apparently made in pastel or other pigment and are reproduced in full color handsomely mounted on gray-brown inset sheets.

In these illustrations M. Burnand, we are told, has "aimed at reproducing the Assisian landscape as it appears today little changed in its essential features since Saint Francis and his Friars lived and wrought—one of the most lovely and poetic of the Italian provinces" and that he has "sought through the aid of living models, to evoke a convincing representation of the Franciscan friar in concrete form as he appeared in the Thirteenth Century, stripped of the accretions of ages of popular and sacerdotal traditions." He has met with amazing success. His Saint Francis throughout the entire series is the same holy man; essentially human and at the same time filled with Divine fire.

With deliberate intent the pictures are primarily illustrative. To a degree they bring to mind the Tissot drawings of Biblical themes and scenes in the Holy Lands. It is a delightful series.

THE FOUNDATIONS OF CLASSIC ARCHITECTURE.—BY HERBERT LANGFORD WARREN, Late Fellow of the American Institute of Architects and Dean of the Faculty of Architecture of Harvard University Illustrated from Documents and Original Drawings. The Macmillan Company, New York, Publishers.

This work of Langford Warren's was left in manuscript at his death and is now presented in enduring form, the essence of his vital teachings of the history and principles of architecture, by his associate Prof. Fiske Kimball, now of the University of Virginia.

As Prof. Kimball says its importance for the generation which has heard his inspiring message, a generation which has re-created an architecture of knowledge, order, and classic beauty, is best expressed in the words of his own essay on the study of architectural history in which he says that our choice lies simply between really knowing the classical and using it wisely in the fullness of knowledge, or knowing it only superficially and misusing and misapplying it ignorantly, and urges that we seek to "combine scholarship with artistic impulse and enthusiasm" and to give that "impulse and enthusiasm the sure basis of knowledge."

It is to this end that this publication has been brought forth, and the hope that the classical style will be better understood through a more minute study of its antecedents. At no time could such a work be produced more fittingly, for to our sore distress and shame we must acknowledge the short comings of our art are largely due to lack of scholarship.

ABBOTT H. THAYER.—BY H. M. B. Published by the Carnegie Institute, Pittsburgh.

In connection with an exhibition of painting by Abbott H. Thayer the Carnegie Institute has published this charming little brochure, written, if we mistake not, by the Director's daughter, cataloguing the exhibit, illustrating some of the best works shown, and finally recording the great painter's known works with their present owners.

The biographical section is delightfully written and gives an excellent estimate of the work and the standing of Abbott H. Thayer.

THE AMERICAN MAGAZINE OF ART

MARCH, 1920

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ELEANOR B. BARKER
Curator

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Criticisms from April to October

D. ROY MILLER, Resident Manager

CHESTER SPRINGS

CHESTER COUNTY, PA.



COAST IN WINTER

A PAINTING BY WINSLOW HOMER

COURTESY OF MACBETH GALLERIES

THE AMERICAN MAGAZINE OF ART

VOLUME XI MARCH, 1920 NUMBER 5



EXAMPLES OF AMERICAN STONWARE

BY PROFESSOR CHARLES F. BINNS

GEORGE G. BOOTH COLLECTION

THE BOOTH COLLECTION OF AMERICAN HANDICRAFTS IN THE DETROIT ART MUSEUM

IN the Detroit Art Museum is a unique and increasingly valuable collection of American handicrafts assembled and presented to the Museum by Mr. George G. Booth, president, Society of Arts and Crafts.

Mr. Booth assembled this collection with two objects, the encouragement of the craftsmen and the stimulation of interest in contemporary craftwork. Many of the examples shown were executed for Mr. Booth, the craftsmen being permitted to follow their own inclinations and to execute the works in their own time. It was under similar patronage, patronage which does

not patronize in the objectionable sense of the word but rather cooperates in endeavor, that the finest works of the Renaissance were produced. The results attained through Mr. Booth's instrumentality in our own time would to many be surprising, so individual is the work, so high the merit attained.

The collection comprises work in wrought iron by Koralewsky, by Samuel Yellin and others, screens, door hinges, knockers, locks, latches, etc., things purposed for use, but beautiful in design and fine in craftsmanship.



WOOD CARVING

BY JOHN KIRCHMAYER

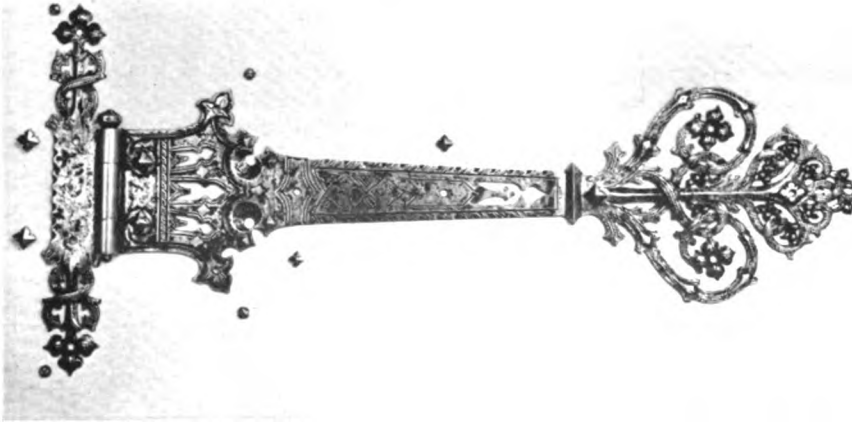
DETROIT MUSEUM OF ART
GEORGE G. BOOTH COLLECTION

In ceramics the Booth Collection includes four choice pieces of pottery by Prof. Charles Binns of Alfred, New York, whose stoneware is regarded as superior to anything produced in this country and is comparable, it is said, to the best work of the artistic potters of earlier days in Europe, besides twenty-six porcelain vases by Mrs. Adelaide Alsop Robineau and seven pieces of pottery made at the Durant Kilns by Leon Volkmar and the late Jeanne Durant Rice.

There are five wood carvings by John

Kirchmayer, a native of Oberammergau now living and working in Boston, all of ecclesiastical character but extremely individual and with unusual naive charm. One of these is a very elaborate panel which is supposed to represent a Christmas festival in Heaven with the Virgin and Child surrounded by saints and angels.

In handwrought silver are a chased silver alms basin and chalice by George E. Germer of Mason, New Hampshire; a pierced silver plate by Mary C. Knight; a tea caddy of silver and enamel by Douglas Donaldson;



WROUGHT IRON HINGE

DETROIT MUSEUM OF ART
GEORGE G. BOOTH COLLECTION

BY FRANK L. KORALEWSKY

and a box of silver and enamel by Elizabeth Copeland, besides numerous pieces by Mr. Arthur J. Stone.

To the collection of handicrafts Mr. Booth has also added, because in a measure correlated, a collection of small bronzes by American artists including several by Paulanship, three by Anna Hyatt, four by Gutzon Borglum, and others by Frederick G. Roth, A. St. Leger Eberle, Isidore Konti, James Earle Fraser, Sherry E. Fry, F. Tolles Chamberlain, Chester Beach, Malvina Hoffman, Gertrude Whitney and Albin Polasek.

It is Mr. Booth's conviction that "if real craftsmen are to be born in our own land, if beauty is to be added to the things we all use, if the influence of beautiful things is to do its work on our very words and deeds, we must set aside a place in our museums for the things of beauty of this and other lands, making it clear to the observer why we have made our choice."

In an address on "The Place of Industrial Arts in Art Museums" made at a convention of the American Federation of Arts some years ago, Mr. Booth laid emphasis on the importance of continually weeding out in order to uphold the highest standard and told how this process had been going on in connection with his own purchases for many years. A confusing business, he admitted it to be at the best, one step forward possibly, and two back. But Mr.

Booth has consistently followed the rule that he himself has laid down and has never ceased looking for that which was



SUGGESTED DESIGN FOR A WROUGHT IRON
GRATING OR SCREEN FOR A DOOR OR WINDOW
BY SAMUEL YELLIN

GEORGE G. BOOTH COLLECTION

better. In so doing he has led others besides himself. In establishing this collection of American handicraft in the Detroit Art Museum he has opened possibilities for American craftsmen and has shown other museums the worthiness of their work.

There are some who are of the belief that

the past year have aggregated more than \$115,000. This is very tangible evidence that there is an appreciation in this country and at this time for fine craftwork.

It is well for us to look back and to learn from those who have gone before. The museums of this country are rendering an inestimable benefit by placing examples



PLAYFULNESS

BY PAUL MANSHIP

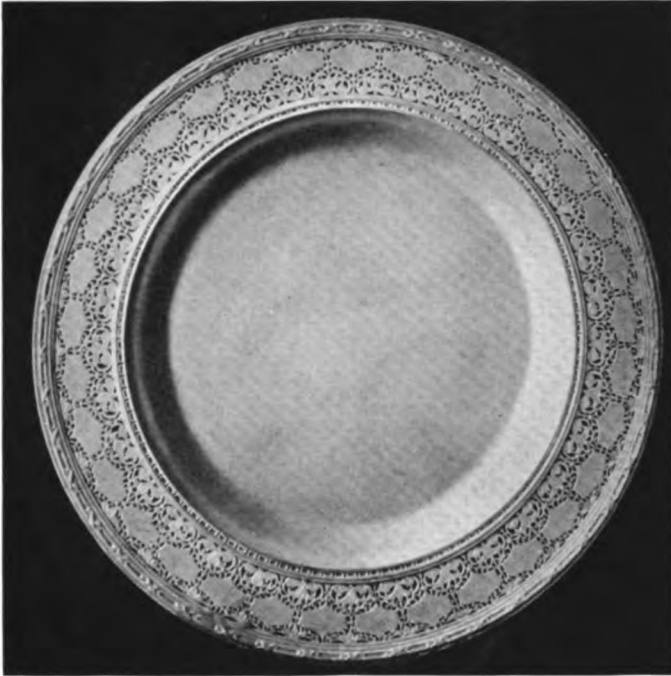
A SMALL BRONZE
DETROIT MUSEUM OF ART
GEORGE G. BOOTH COLLECTION

the machine has killed forever fine handicraft, but it is not so. The machine can never compete in the last analysis with the hand wrought article for artistic merit and beauty. And there are many who appreciate this fact.

The Boston Society of Arts and Crafts in its recently published *Bulletin* announces that \$30,000 worth of fine handicraft was sold in its shop in Boston during the single month of December and that the sales for

of the best work of all countries and all times before the public and within the range of the student craftsman. But we must also look forward and we must distinctly encourage the art of our own time or we shall fall short in the estimation of those who are to follow and we shall miss pleasure in our own lives.

The Boston Museum has from time to time made purchases of craftwork by contemporary craftsmen which it has



PIERCED SILVER PLATE

GEORGE G. BOOTH COLLECTION

BY MARY C. KNIGHT



EXAMPLES OF ROBINEAU PORCELAINS

GEORGE G. BOOTH COLLECTION

esteemed worthy of preservation side by side with the best of other lands and times. It is to be hoped that other museums will come to make such purchases and that better still through such collections the people will come to more highly prize such work and will take it into their homes and treasure it as it may deserve.

That there is much interest in craftwork in all parts of the country is evidenced by the many requests that come to the American Federation of Arts for traveling exhibitions of this type. Up to the present time no important traveling exhibition of American craftsmanship has been assembled and sent out for the obvious reason that the leading craftsmen invariably have very little work on hand, their work going directly from their own shops to purchasers. Some time, however, it is hoped that it will be possible to assemble and send out such an exhibition in order that the people of the country who are not able in all instances to visit art museums, and art museums which have not yet assembled such collections, may see of what interest and value they possess.

The Booth Collection of American Handicraft in the Detroit Museum is one of the most significant efforts that has been made in this country to develop and stimulate contemporary art.

Referring again to Mr. Booth's address on "Industrial Art in the Museums," we would quote and concur in his concluding paragraph which reads:



SILVER CHALICE BY GEORGE GERMER
GEORGE G. BOOTH COLLECTION

"We must find standards, or not be afraid to make standards, of real beauty and from them derive an art expressive of our real life and feelings. The great thing is to carry the knowledge straight to the people. This country should lead the world in consistent, reasonable art, better than the world has seen up to the present time."

A DESTRUCTIVE FIRE

A most disastrous fire swept through the great gallery of the Fine Arts Building, 215 West 57th Street, New York, N. Y., the day before the Architectural League of New York was to open its thirty-fifth annual exhibition. The conflagration began in the Vanderbilt Gallery with a slight explosion, the cause of which at the time of writing was unknown. The flames spread with miraculous rapidity and almost everything that was perishable perished in an incredibly short space of time. The painters were perhaps the heaviest sufferers as in many instances the sculptors at least

retained the moulds from which their works in bronze or plaster had been cast, but many of the painters lost decorative panels representing months and in some instances years of work, and extremely few of the exhibits were covered by insurance. The offices in the front part of the building were untouched by fire, but as a place for exhibitions it is at the moment in ruins. There is a query in the minds of many as to whether this may not after all give impetus to the establishment of the greatly needed and long desired exhibition building in New York.



PHOTOGRAPH USED AS A POSTER ANNOUNCING THE EXHIBITION OF PICTORIAL PHOTOGRAPHS BY THE U. S. SIGNAL CORPS

PICTORIAL PHOTOGRAPHS OF THE A. E. F. IN FRANCE

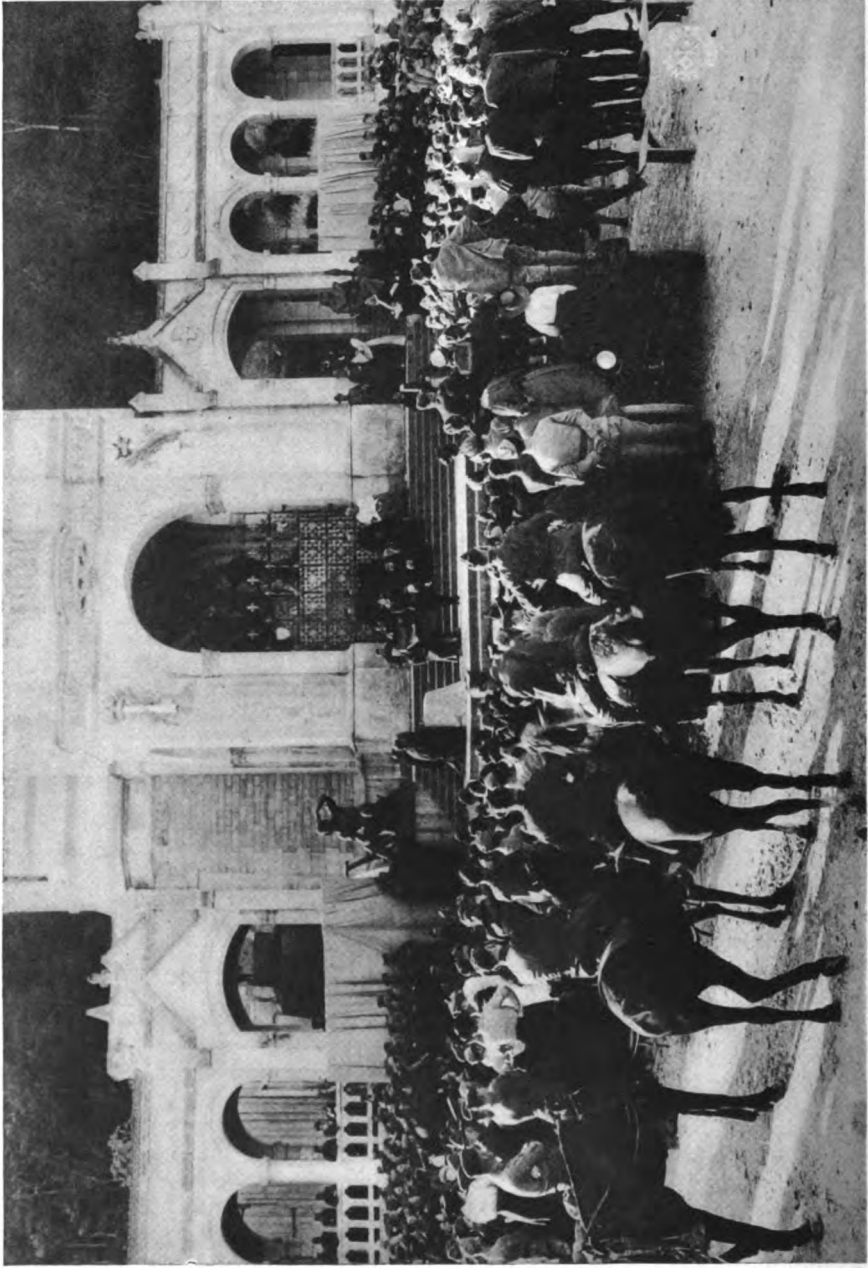
BY THE UNITED STATES SIGNAL CORPS

A COLLECTION of photographs by members of the United States Signal Corps showing the various activities of the A. E. F. in France, is being exhibited this season in different parts of the country.

The opening exhibition was in the Corcoran Gallery of Art, Washington, where it attracted much attention. The fact is that few exhibitions of paintings set forth in the great galleries of art museums present a larger percentage of higher meritorious artistic work. As stated in the *Washington Star* of November 9th: "Although the men who made these photographs are absolutely unknown as artists and would probably scorn the title, the results they have obtained are fundamentally most artistic. Inherently, if not through education, a number of these men apparently possess an understanding of the

rules of composition, a keen sense of values, the relation of light to shade and the appreciation of the pictorial. When one stops to think that this work has all been done through the medium of photography with all its handicaps, it is simply marvelous."

Through the courtesy of the Chief Signal Officer we are reproducing herewith a number of these photographs and we would call especial attention to their remarkable composition and lighting and to the fact that whereas they have subjective interest they have also dominant artistic merit. These photographs compare most favorably with the photographs sent over to this country by the British Government, representing England's naval activities, which likewise were gladly welcomed within the portals and given place on the walls of our leading art museums.



ENTERTAINING THE BOYS OF THE A. E. F.

JOAN OF ARC CHURCH

U. S. SIGNAL CORPS PHOTOGRAPH



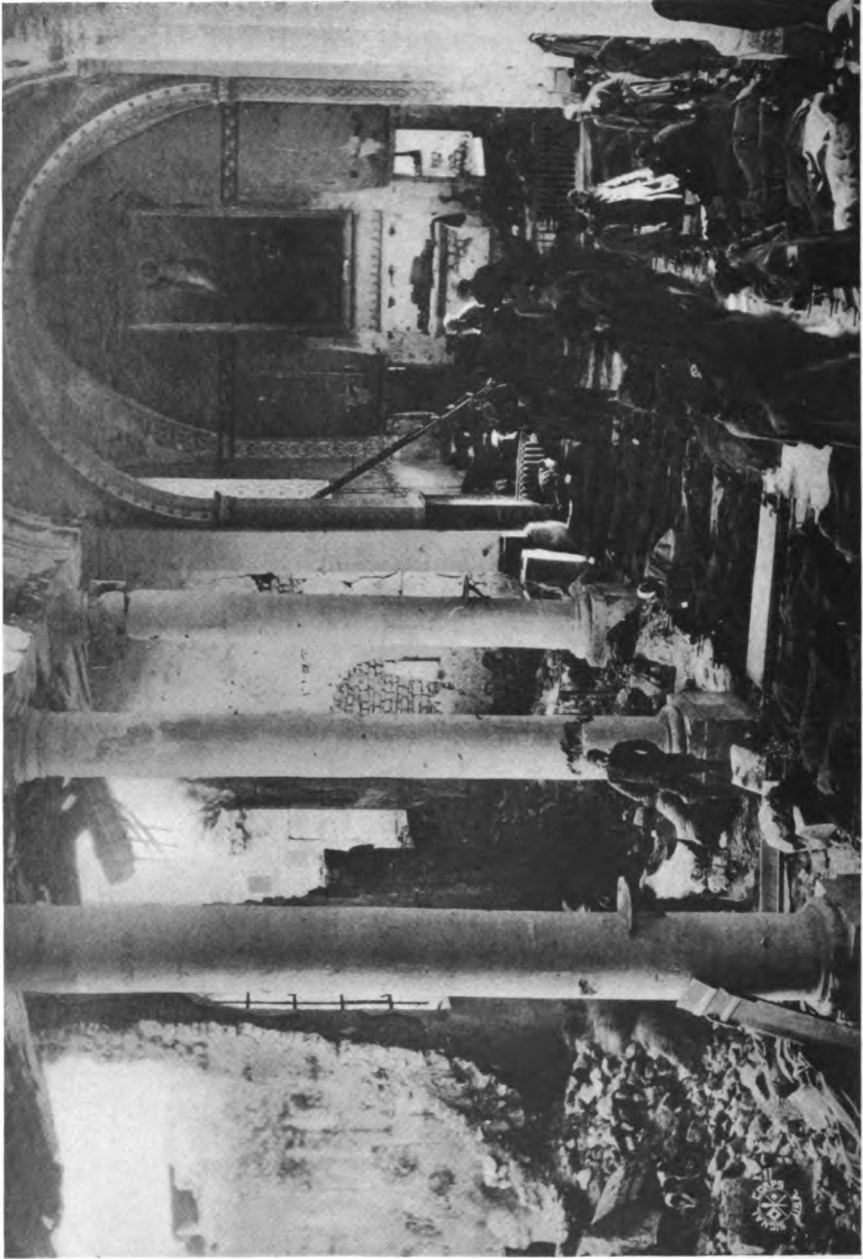
IN THE PATH OF THE HUN

U. S. SIGNAL CORPS PHOTOGRAPH



AFTER THE BATTLE, POELCAPELLE

U. S. SIGNAL CORPS PHOTOGRAPH



U. S. SIGNAL CORPS PHOTOGRAPH

IN THE SHADOW OF THE CROSS

THE ART OF THE LANDSCAPE ARCHITECT

BY FREDERICK LAW OLMSTED, JR.

THE art of the landscape architect has to do primarily with the making of parks and playgrounds; but let us keep always clearly in the back of our minds that the value of parks and playgrounds is their entire value, considered from all standpoints in their effect upon the lives of people to whom they minister. It may be interesting and profitable to focus for a time upon the purely artistic aspects of any subject, as one would say, "Art for art's sake"; but if we would be sane and wise our real concern is with art for the sake of men and women and children, art as but one of the elements in wholesome, full and happy lives.

It is the more important to keep in mind this broad human view point, of art as one of man's servitors, when dealing with works of landscape architecture like parks and playgrounds, because that art, like architecture and the handicrafts and unlike painting and sculpture, is normally concerned with objects which are of value for other than artistic reasons, often primarily of value for such other reasons; their beauty being an essential although a secondary part of their value, to be secured only by means that do not impair their usefulness for their chief purpose.

For this and other reasons a real artist in landscape architecture is more apt to approach his work in the spirit of service to mankind—is perhaps less apt to be self-centered, than an equally good artist in painting or sculpture. He thinks less of self-expression and more of the impression and stimulus his work will create in others.

I well recall a talk I had with my father on the deck of an ocean liner twenty-seven years ago, when he asked me about Charles Eliot Norton's lectures on the Fine Arts, which I had been attending in college. One of the things I did not tell him, but which I treasured very proudly, was Professor Norton's statement that my father, a landscape architect, was in his opinion the greatest artist America had yet produced. But among the things I did tell him was Pro-

fessor's Norton's definition of the Fine Arts as "arts of beautiful expression." I can not now quote the definition precisely, but my father at once took exception to the emphasis which it appeared to place on self-expression as the aim of the fine arts. Of course, this element of self-expression is present in all art, and in the sense that the artist must first appreciate and feel that which his work is to produce in others, it is fundamental; but the definition as I gave it to my father seemed rather to shock him, to suggest to him as universal the almost selfish personal attitude which some great artists have certainly adopted, seeking mainly self-expression and rather contemptuously leaving the world to get what benefit it could from their work; whereas his own attitude was that of losing sight of himself entirely, not merely losing himself in his work, as the saying is, but putting himself in the place of all the people his work was meant to serve and so directing his work that through the years to come, when his own feelings would be things of the evanescent past, multitudes of his fellow men would be moved to that enjoyment of beauty he knew so well how to evoke.

To emphasize still further this self-subordinating quality of the true artist in landscape architecture let me quote still further from my father.

Speaking of the prevailing tendency to regard a choice of beauty mainly as a choice of embellishments, he once said "by far the highest and choicest beauty is that of inherent and comprehensive character and qualities, and whatever of decoration hides this, or withholds attention from it, however beautiful in itself, is in effect a blemish. Many of us see this of late much better than formerly in respect to architecture.

"When, however, we have to deal not with stone and wood, iron and glass, in constructions, but with flowers and plants and trees, groves, woods, forests, hills and dales, mountains and valleys, as we have occasion to do in determining the

sites of our houses, in arranging roads, laying out towns and villages, railroads, plantations and fields, and in placing fences and gateways, fountains and monuments, how much are we given to asking what is to be the effect of our determinations upon the more important conditions of beauty? Is it to be that of emphasizing them, fixing them, or the reverse? Suppose that the general local beauty is but meagre, and that there are blemishes; are our plans laid to obscure and tone down these, and to develop, exalt, and hold the eye and the mind to what nature and circumstances not of our own contriving have provided that are inherently beautiful?"

An eager and humble appreciation of the beauty that is not of our own contriving, a keen and clear and courageous discrimination between the elements in that beauty which are permanently compatible with the practical conditions of the future and those which are not, and a patient, skillful artistry directed to conserving and enhancing these elements of beauty which we gratefully and humbly accept as inherent in the situation and for which we can claim no credit beyond the negative one of refraining from their destruction; these are deep seated characteristics of the real artist in landscape architecture.

For landscape architecture is one of the fine arts, repaying in beauty for the deepest study and longest experience, whether applied to our parks and playgrounds, or to our homes or streets or public grounds. It is so notwithstanding the ugliness and stupidities perpetrated in its name by amateurs and by many professionals, just as architecture is a fine art despite the dreary ugliness of so many city streets made up of so-called works of architecture.

One may roll a few beautiful gems in the hand and get much pleasure from their color and sparkle. One may mess about with paints on canvas and call it painting without violating the English language; one may even arrive in this process more or less accidentally at a pleasant combination of color spots, and yet be far from the practice of painting as a fine art. One may mess about, at considerably greater cost, with earth and masonry and trees and shrubs and grass; and because these materials, more especially the plants, are themselves beautiful and tend to be harmonious with each other, he may arrive at a not unpleasing result, while yet falling far short of the fine art of landscape architecture and of the beauty to which it could attain with those materials if used by an artist in the spirit I have tried to describe.

THE RESCUED GLASS FROM THE FRENCH CATHEDRALS

BY JULIA COLLIER HARRIS

HAD the worshippers in some of the beautiful old churches of Paris been told several years ago that they would one day see the richly glowing stained-glass of their churches adorning the windows of the Petit Palais in the Champs Elysées they would have looked upon this prophecy as being too fantastic for belief. But such is actually the case at present, improbabilities notwithstanding! It is just another one of the unexpected sequels of war, this

little promenade into unaccustomed regions of the saints in glass of Paris.

By the merest piece of good fortune, only a few days before the church of St. Gervais was shelled, on that memorable Good Friday of 1918, its windows were removed for safe-keeping, and shortly afterwards, the priceless glasses of the Sainte Chapelle and of the churches of St. Etienne du Mont, St. Merri, St. Severin and St. Germain l'Auxerrois were also taken down and



FIFTEENTH CENTURY WINDOW

THE ST. SEVERIN SERIES

hidden away out of the reach of German ordnance. In the hasty process of removal, some damage was suffered by these masterpieces of the Sixteenth and Seventeenth Centuries, and it has been the task of experts during several months past to put them in order for reinstallation in their respective homes—those places of worship which are full of both glorious and tragic

associations for the communicants whose ancestors have knelt under their vaulted roofs during past centuries.

In a place set apart in the Petit Palais this work of repairing and cleansing has progressed to its close and now, under the fortunate direction of M. Lapauze, the windows have been set up for exhibition, occupying the whole facade of the immense

building, where, on a level with the eye and against a strong Western light, they are in a better position for inspection than they have ever been before or will be again.

It is true that the superb glasses of the twelfth and thirteenth centuries (with the exception of those of the Sainte Chapelle) are not to be found at Paris, but in Angers, Chartres, Bourges, Poitiers and Rouen. Paris, alas! had the irreparable misfortune to lose, in the eighteenth century, many fine examples of the art of the painter on glass, through the caprice of its clergy, who in their rash eagerness for "more light" had many of the priceless windows in the chapels and naves of the churches taken down and replaced by simple lozenged panes.

It is indeed melancholy to ponder on the loss to Paris of these jewelled treasures of the early masters, for few of the works prior to the middle of the sixteenth century survive in the churches of "la ville lumiere." The series taken from the church of St. Severin are the most venerable of the present collection. They are of the fifteenth century, and there are six windows, done in a spirit of pious naiveté, representing God the Father in the ecclesiastic vestments of the Pope or the robes and crown of an emperor. The next in order of time is a magnificent "Judgement of Solomon" of the early sixteenth century, in which are to be counted nearly a hundred figures. This massive and sumptuous window has been attributed to both Jean Cousin and Robert Pinaigrier, but, in reality, its origin is unknown.

The other windows on exhibition date from the second half and the end of the sixteenth, and the beginning of the seventeenth centuries. Amongst the most beautiful and interesting of these is a series of six windows in which is depicted the life of the Virgin by the master verrier of Beauvais, Angrand Leprince. This group, as well as the splendid "Solomon" belong in the martyred church of St. Gervais. Other exquisite windows from the same edifice are the "Baptism of Christ," "The Martyrdom of St. Gervais" and the superb "Martyrdom of St. Laurent" by Jean Cousin, the last crowded with spirited figures and glowing with a picturesque realism.

The Abbé Gautier, curé of St. Gervais, who has been decorated with the war cross for his heroic behavior during the bombardment of Good Friday, visited the treasures of his wounded church on the first day of the exhibition. After gazing a long while at the windows, so miraculously spared, he was heard to say with deep feeling. "When can we hope to see these windows again in their accustomed places?" For St. Gervais, sad to relate, is still in much the same state as it was left by the crushing of its roof and the consequent shaking of its walls, and it will not be possible to replace the windows until the edifice has been made entirely secure.

Those windows of St. Merri, St. Germaine l'Auxerrois and St. Etienne du Mont which are at the Petit Palais represent only a fragment of the glories in glass which once enriched these churches, where in the old days worked such masters as Pinaigrier, Cousin, Claud Henriet and Angrand Leprince. Few of the grand examples of these master verriers remain to us, yet in our chagrin, it is a consolation to view such beautiful pieces as the "Assumption," with its rich masses of blue sky and drapery, the three windows of Claud Henriet, depicting the life of St. Anne, and the lovely series of Jacques de Perroy, who chose for his subject the legends of St. Agnes and St. Genevieve.

It is only on such occasions as this, when one sees the fragile treasures of past centuries assembled in safety and under conditions that reveal the loving care of a people whose art heritage is one of the richest in the world, that one fully realizes the awful menace of war to everything that is beautiful and precious. At such a time one is moved to utter a prayer of thankfulness for all that escaped the hand of sacrilege and at the same time to lament afresh that which is forever gone beyond recall.

The American Institute of Architects will hold its annual convention in Washington on May 5th, 6th and 7th.

The American Association of Museums holds its annual meeting in Washington, May 17th, 18th and 19th.



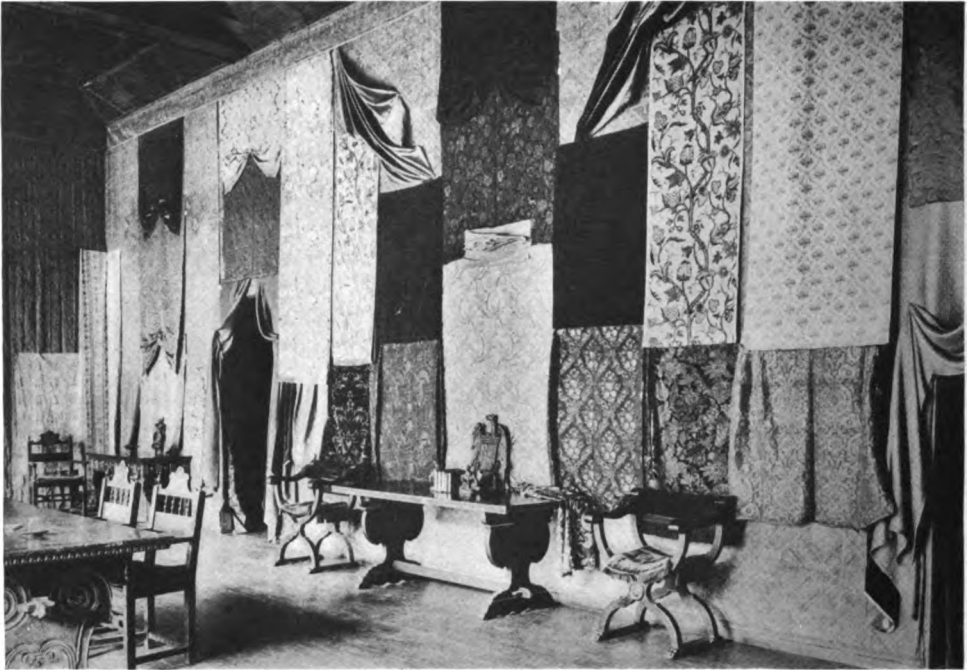
THE CONSTITUTIONAL CONVENTION—PHILADELPHIA 1878

Charcoal Study for Mural Painting

BY VIOLET OAKLEY

SENATE CHAMBER, STATE CAPITOL, HARRISBURG, PENNSYLVANIA

One of the drawings in the exhibition circulated by The American Federation of Arts



EXHIBITION OF AMERICAN TEXTILES, ARCHITECTURAL LEAGUE OF NEW YORK
NOW BEING CIRCULATED BY THE AMERICAN FEDERATION OF ARTS

BULLETIN

THE AMERICAN FEDERATION OF ARTS

The Convention

THE American Federation of Arts will hold its annual convention in New York, May 19th, 20th and 21st instead of as was previously announced in Washington. The reason for this change is an invitation from the Trustees of the Metropolitan Museum to the Federation to take part in the celebration of the Museum's fiftieth anniversary which will be celebrated next May. In connection with this celebration there will be notable loan exhibitions. The Museum will be put in gala dress and those from all parts of the country interested in museum development will in all probability be in attendance as invited guests. To the directors of the American Federation of Arts, the invitation to the Federation to take part in this celebration and to make one of its chief subjects for discussion, "The past and future develop-

ment of the American Art Museum," seemed too great a privilege and opportunity to be lost. By unanimous consent therefore, the invitation was accepted.

All of those who attended the Federation's convention last year will remember with pleasure and gratitude the wonderful hospitality extended by the Metropolitan Museum of Art and none but will be glad of the chance to repeat the experience and to have opportunity of personal participation in the celebration of the fiftieth anniversary of the founding of this great Museum. With characteristic generosity the Metropolitan Museum will endeavor to make the celebration not so much a matter of individual achievement, as an evidence of the progress of Museum extension in this country with the hope that from such a celebration greater impetus will be given along these lines. It will be the purpose of the Federation to assist in



INTERESTING DISPLAY OF AMERICAN MADE TAPESTRIES, BROCADES AND DAMASKS
AS SET FORTH IN THE ARCHITECTURAL LEAGUE ROOMS, NEW YORK

The central panel over the mantel simulates a very heavy antique hand-made Italian damask. On either side are golden brocades in Renaissance style of design and tapestry panels of an all-over verdure type. This is the same exhibition illustrated on opposite page and now being circulated by The American Federation of Arts.

carrying out this desire. The time will come when a city without an Art Museum will be as unusual as a city without a public library is today, and the Federation through the coöperation of the Metropolitan Museum of Art would hasten that time.

It is earnestly to be hoped that the chapters of the American Federation of Arts will see to it that they are well represented at the convention, and it should be remembered that the Federation's conventions are open not only to voting delegates

but to all those in sympathy with the Federation's objects, and that, therefore, all those interested in the establishment and up-building of Art Museums will be welcome to attend. A tentative program and fuller announcement will be sent as soon as possible to the secretaries of all the chapters.

Exhibitions

The American Federation of Arts is sending out this season thirty-two exhibitions which according to present arrangements will be shown 152 times in 78 different places in thirty states as well as in Canada and Hawaii. This is a considerable increase over last year. The states from which the greatest number of requests have come and to which the greatest number of exhibitions have been sent are New York, Ohio, Pennsylvania, Michigan, Texas and California.

One of the exhibitions which has been in most demand is that of sketches and studies for mural decorations in the Pennsylvania State Capitol by Violet Oakley. This exhibition was first shown in the Corcoran Gallery of Art in Washington where it was hung and catalogued by Miss Oakley herself. Photographs were made of the four walls of the exhibit at that time and these photographs have been sent with the exhibit to each place. Furthermore, a very enlightening and delightful illustrated lecture has been prepared by Miss Oakley interpreting these mural decorations and can be obtained with the exhibition when desired. Already this season this exhibition has been shown in Pratt Institute, Brooklyn, the Public Library in Utica, N. Y., the Memorial Gallery in Rochester, in Nashville, Tenn., under the auspices of the Nashville Art Association. It is still to go to Syracuse, to St. Paul, Minn., to the State College of Pennsylvania. Already requests are being received for it for next season.

Another unusual and extremely popular exhibition sent out this year is of textiles by American manufacturers which was assembled for the Architectural League in New York and originally shown in its Galleries in the Fine Arts Building. This comprises a unique collection of cartoons and designs and a wonderfully varied col-

lection of actual material in lengths measuring several yards. Photographs of this exhibition as shown in the Architectural League Galleries are given herewith. The collection was assembled under the direction of William Laurel Harris by whom an extremely valuable notated catalogue was prepared. To one unfamiliar with the work of American manufacturers this exhibition shows a surprising variety both in design, textures and weaves. It was shown in Detroit at the Art Museum in December, in New Bedford, at the Swain Free School of Design in January, in Indianapolis at the John Herron Art Institute in February, and is still to go to Milwaukee, Rochester and Ithaca.

The American Water Color Society's 1919 Rotary which is being circulated by the American Federation of Arts is now on the Pacific Coast where it was shown first in Carmel, then at the Leland Stanford Junior University, is now at Sacramento, will later be shown at Los Angeles and on the return trip to New York it is to stop at New Orleans where it will be shown in the Delgado Art Museum.

The first of February the American Federation of Arts sent out a notable exhibition of forty-two oil paintings by contemporary artists, the nucleus of this exhibition came from the winter exhibition of the National Academy of Design to which was added a group of works by Boston painters selected for the Federation by Mr. Charles Bitteringer and by Philadelphia painters selected by Mr. Thornton Oakey. This exhibition went first to Topeka, Kans. In March it will be at the University of Oklahoma at Norman from where it will go to Seattle and to Leland Stanford Junior University being shown at the last named place during commencement week, the first of June.

The National Arts Club has generously lent through the Federation a collection of thirty of its diploma paintings by American artists to be shown from the middle of February to the middle of March in the Gallery of the Peabody Institute, Baltimore.

From January 11th to February 1st an exhibition of Prints—photographs and reproductions in black and white and color of notable paintings both by American and

foreign artists, was held under the auspices of the American Federation of Arts in The Sage Foundation Building, 22d Street and Lexington Avenue, New York.

The purpose of this exhibition was to demonstrate the artistic merit of the present day prints and the desirability of such for the decoration of the homes. The prints that were on view were purchasable at from 25 cents to \$20, and very truly interpreted the beauty of the originals.

As one of the fixed objects of the American Federation of Arts is the introduction

of art in the home, the future policy will be to send out a small group of saleable prints with each one of the Federation's important exhibitions. Everyone may not be able to own an original painting, but there is none who cannot own a good reproduction if he or she desires it.

Following the exhibition in New York similar exhibitions are to be held under Federation auspices in adjacent cities and a traveling exhibition consisting of large prints suitable for school rooms and libraries will shortly be put on the road.

MEMORIAL TABLETS FOR GOVERNMENT BUILDINGS

BY CHARLES MOORE

APPPLICATIONS to place in Government buildings tablets commemorating those who died for their country in the Great War are being received from time to time, by the Acting Supervising Architect of the Treasury Department, and by him are referred to the American Federation of Arts. The Federation makes these suggestions.

Memorials are intended to express feelings of the highest and profoundest character. Therefore, the manner of expression should be in entire accord with such feelings. The materials should be of the best. The design should be simple and dignified; it should be marked by good taste and fitness. The workmanship should be the best obtainable. In all respects the standards of material, design and workmanship should be high.

Therefore, the work should be placed in charge of persons of special training, knowledge and good taste. A simple tablet in stone or bronze well designed for the particular place it is to occupy, and carefully executed, will be found no more expensive than the elaborate designs kept in stock by manufacturers, or the designs made up of stock patterns shuffled about to give a specious appearance of originality. Cheap elaborate tablets have no place in the domain of art.

Committees should not deceive themselves with the idea that they are buying a

work of art when they purchase a stock design. The next generation will despise these tablets which are now being turned out by the thousands, even more than we of today despise the "granite-soldier."

Memorial art has been practised for ages, and the laws governing the production of enduring memorials are well established. Violation of these laws will bring the defeat of the object for which the memorial is erected, namely, remembrance of the cause and those identified with it.

With a view to promote harmony between the tablet and its setting, therefore, the Federation of Arts specifies:

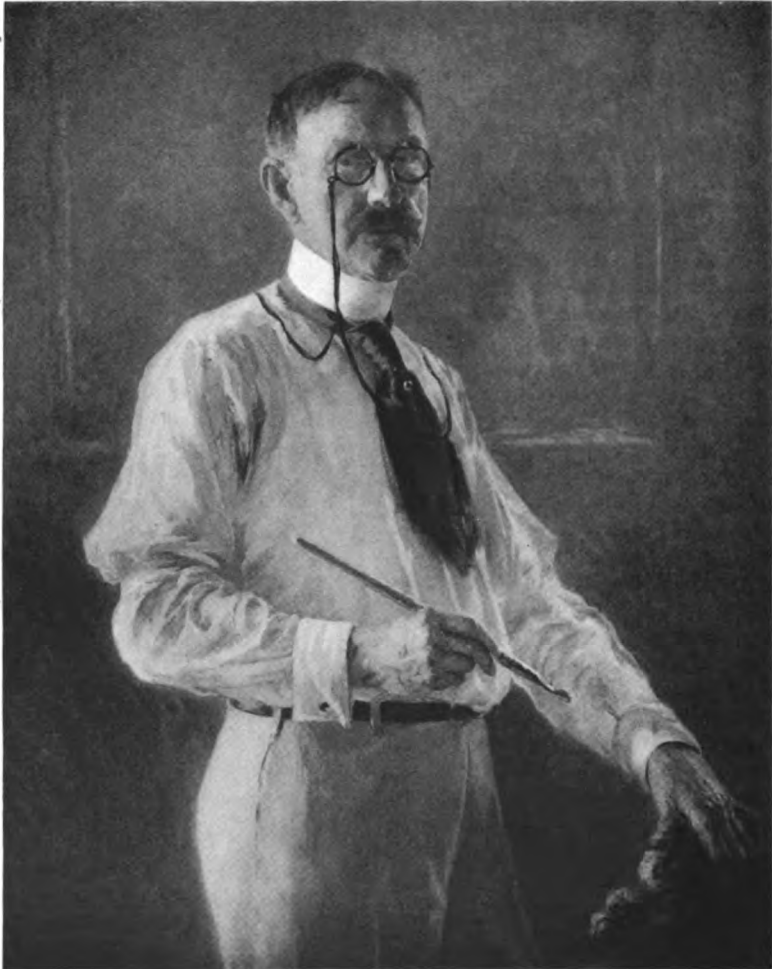
Tablets must be designed to correspond with the architecture of the building, and must be adapted to the location they are intended to occupy. Each tablet must be especially designed for the location proposed. Stock designs will not be permitted.

Attention should be given first of all to the wording of the inscription. The sentiment should be simple, dignified and impressive. The names should be arranged so as to carry out the architectural character of the tablet. For Government buildings the Roman alphabet should be used, following classic examples rather than the debased modern adaptations. Each letter should be carefully designed and the spacing of the letters should be studied with care. This applies to the names as well as to the inscription.

Sculpture and ornament should be used sparingly if at all. Military or naval insignia, eagles and shields, if used, must reach a high standard of excellence in rendering, and must be placed so as to form a constituent portion of the general design. Pictorial effects such as battle scenes, etc should not be used. Portraits should only be used when executed by a master in the art of sculpture.

No location in the grounds of a Government building will be considered. The rapid growth of American cities and the consequent changing of the character of the surroundings of public buildings in cities preclude the possibility of placing monuments so as to make them continuously appropriate to their locations.

These specifications have been approved by the National Commission of Fine Arts.



THE PAINTER

WALTER McEWEN

THE THOMAS R. PROCTOR PRIZE
WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN

AN ASSOCIATION OF FINE ARTS AT THE UNIVERSITY OF CALIFORNIA

BY FREDERIC McCONNELL

Assistant to the Director of the Greek Theatre, University of California

AN association of artists on the campus of a great university is one of the propitious signs of the times. An awakening interest in the practice as well as the theory of the fine arts, is part of the new development within the ranks of schoolmen generally, a development which has for its definite purpose the making of the educational system more responsive to the call of contemporary life. Art in America is almost an assured fact, and the university with its frank avowal of democracy's best intentions has recognized art as well as science and literature as part and parcel of the culture of a great people. Happily there is now little reason why the artists, heretofore living in seclusion, should not come out and in common with the rest share the rays of the campus sun.

A Fine Arts Association has just been formed at the University of California bearing the cordial endorsement of the university administration and the timid yet respectful approval of the student body. Called together some weeks ago by Professor Samuel J. Hume, recently come to the institution as Director of the Greek Theatre and associate professor of dramatic literature and art, a group of men possessing a common interest in the more or less neglected field of the arts, met around a table to plan a correlation of the many excellent courses treating generally and specifically of the fine arts which at the time were found in the outlying precincts of the university curriculum. Professor Hume at the beginning of the semester had published a list of courses which combined all that the curriculum offered in his own field of the theatre, and found that many students whose ambition lay in the direction of the stage embraced eagerly the suggestion of following a plan of study which more or less definitely

related to the thing they wanted to do. As is so often the case, the naive enthusiasm and frankly expressed gratitude of a group of students, led to the prompt realization of a sympathetic contact between student and teacher, with the free and wholesome domain of art as the ground of commonage. The conference was held and it included such representatives as the director of the school of architecture, the head of the department of music, the head of the department of graphic arts, dean of the summer session, the manager of university publications, the dean of women, the head of the university extension and the director of the Greek Theatre. But this meeting of minds produced something more than a passive correlation of patent university courses. It launched into the more active field of art propaganda and definitely issued an appeal for a fine arts association. The purpose of that association is best expressed in the following preamble which was given the widest publicity and incorporated in the adopted charter:

"Its purposes are first to bring together the students and faculty through their common interest in the fields of art endeavor, and to make apparent the interrelationship that exists between the several branches of the Fine Arts and the value to the student specializing in one art field of a knowledge of the other related arts.

"To stimulate the creative faculty in all students that show promise and to offer opportunities for the exercise of their special talents.

"To keep the members of the association informed of worth while exhibitions, concerts, performances and lectures in any of the branches of the fine arts.

"To offer lectures, concerts, exhibitions and performances for the members of the

association and so far as possible to raise the standards of taste and discrimination throughout the University as a whole.

"In short to act as a focal point in which the art interests of the University may be centered and in which the faculty and students of the various branches of the arts may find a sympathetic and receptive but at the same time critical group before which their work may be shown."

The Association without waiting for members and their dues moved forward. In the two months of its current life it has held an exhibition of modern stagecraft and modern stage decoration bringing to light for the first time in the community of Berkeley some of the enlightened achievement of the modern theatre and suggesting to more than one theatre group in the Bay district the feasibility of good taste in stage production; two concerts of more than passing merit, one, a program of Indian music played on native instruments by Professor Sanitacharay Sarkar, and the other, a recital of contemporary Russian Music by Clara Pasvolsky; a lecture on Japanese poetry by Yone Noguchi; and throughout the semester a series of lectures and readings on the drama of France, Spain and Russia, the Restoration, Aeschylus and Shakespeare. A trifling yet significant performance of the Association was the unearthing in the basement of the library building of a bronze copy of the St. Gauden's bust of Lincoln which had come there by virtue of gift from the Exposition. Plans are now matured for mounting the same on a suitable pedestal. Periodically announcements have gone out to a mailing list of a thousand names calling attention to the art activities in San Francisco, the exhibitions of value at the Palace of Fine Arts, the concerts of the San Francisco Symphony Orchestra, as well as to the meritorious activities of the University along lines of drama, music and art.

A sense of good taste is not a little thing to draw attention to on a campus as great and complex, as varied and strenuous as that of California's state university where thousands of students are hurrying to and fro rapt and absorbed in many hundreds of conflicting avocations. In its own publications the University adopts a conservative policy as to appearance and make-up,

and the Association has already commanded the intelligent co-operation of the University's publication committee toward bringing about an improvement both in the design and printing of the hundreds of signs and placards which in these later days give to the bulletin boards of our institutions of higher learning a position of conspicuousness if not of grace.

The internal organization of the Fine Arts Association is designed to encourage as far as possible the most liberal pursuit of its various purposes. Control centres in a Board of Directors composed of students, faculty and alumni, and all major activities are performed through committees which are equally representative. There are no restrictions as to membership whatsoever, and the University contemplates action which will make membership valuable and beneficial. The officers and directors of the Association are: Samuel J. Hume, president, John Gallen Howard, vice-president, Perham W. Nahl, secretary, Oliver M. Washburn, treasurer, Edward G. Stricklen, Herbert M. Evans, Lucy W. Stebbins, Leon J. Richardson and Walter Morris Hart.

What the American university decides upon as a policy of art teaching is in many instances already determined. Certain it is that we are beginning to treat thoughtfully the ambition of our children who with professional seriousness manifest a desire to become artists. American youth, indeed, was never so expressive as it is today; the whole delight of our future will be expressed by this generation that is growing up before us. They, as children, not as men and women, feel the self-conscious assertion of a great people and their art, since it breathes the air of native consciousness, may grow and become an art which for truth and purity will be the new exemplar of history. That is not too much to expect of a country that is teeming with new thought and new feeling, and it will be fulfilled if we husband the genius that is ours. The university affords the logical ground for training both for the citizen and the artist. There should be no divergence and there will be none if the student of art can find the same fundamental contact with his subject as is now the privilege of the student of law, of medicine, of science

and of humanity. In organizations like the art association of the University of California and others similar in character we arrive at the first step in providing such a contact. The second step, already taken by some and vaguely initiated by others

calls for the inclusion in the curriculum of practice courses in art with the addition of facilities and faculties that shall bear upon the technical implications of the subject. This is the crux of the whole matter.

THE BILLBOARD—A PLEA

BY THORNTON OAKLEY

WITHOUT question the hideous billboard—and the vast majority of billboards are so—must go, and any movement to annihilate it should be applauded. But let us in our eagerness to restrain the ugly, not forget the beautiful. Let us, in our efforts to clear our land of the offensive, not sweep away *all* billboards indiscriminately. A misdirected, a too uncompromising zeal on the part of our campaigners who seek to do away with all the frightful signs which blot our landscapes might easily result in an obliterating of one of the most dramatic, the most appealing opportunities for a national artistic expression which our country offers. To declare a billboard anathema simply because it is a billboard is as untrue a reasoning as though one would assert that drawings or water colors done on paper are intolerable because the debasing comic drawings in supplements of our Sunday newspapers are done on paper. A piece of paper may become as offensive as the crude vulgarity of the work upon it—it may, when Winslow Homer sweeps it with an immensity of light and space, become an enduring inspiration to mankind. So the billboard. It is not the board which we must take away but the repellent commonness of work upon it—the revolting work which almost universally is flaunted at us.

A great artist can make a billboard as superb as the average sign painter hideous. I have seen billboards during the war, designed by master painters, which held the beholder spellbound, left him oblivious to material facts about him, absorbed him with their powerful appeals, stirred him with renewed determination to help bring about the goal for which his embattled

nation struggled. I have stood in squalid quarters of a city before a masterpiece of Maxfield Parrish advertising a tire—and what symbol is more modern, more American than a tire.—swiftness, sureness, inventiveness, a never-ceasing onward sweeping to the desired end—and I have been conscious as I looked, of nothing but the fairy, dream-like inspiration of the artist's message. All the sordidness, the dirt of streets, the wretchedness of cheap, architecture which surrounded the dream of Parrish vanished. Only the billboard's vision remained.

I can think of no medium for the expression of an artist's thoughts greater, more telling, more dynamic in its power, than the billboard. Publicity far broader than the average gallery, the widest possible variety of localities where it can be erected to tell its tale, commanding dignity when properly erected, force, a scale and grandeur at times entirely equaling the walls of public buildings—it has them all. It is for our artists not to scorn, but to realize the marvelous modern opportunity it offers—to see that it be made a power for enlightenment.

What we must have is a commission of artists—recognizedly great—appointed by the state, by the nation—who will see that all things to be built be acceptably beautiful, and nothing hideous be tolerated. They will reveal by the selection of eminent craftsmen, engineers, architects, sculptors, painters, that construction of today, the industrial monstrosities which blot the face of our land—frightful piles of stone and iron slung together by contractors, unknowing and uncaring of the possibilities of art—the thousands upon thousands of repellent rows of houses erected in our

cities with whirlwind haste and greed for rents—the myriad and one kinds of smoke vomiting plants blackening, searing and laying waste American fair fields and hills—the bridges, mills and factories, stores—the fences, scaffoldings, outbuildings of

vast warehouses, yea, the billboard, too, with all of them—they will reveal, say, that all this can be turned from ugliness to beauty, that all offer amazing, as yet almost undreamed of, chances for the expression of a national art.

THE ARTS IN ENGLAND TODAY

BY A. D. D.

AT the Central School of Arts and Crafts, London County Council, all the handicrafts are taught and situations are found for the students. There, disabled men work at vocational training in the various handicrafts and Sir George Frampton's idea for teaching weaving to permanently lamed men is in full swing.

The London School of Weaving was started more than twenty years ago by two ladies who were pioneers in the work and whose original idea was to employ girls who were in some way unfit for ordinary work and pay them a good wage; this one school has made the brocade and cloths of gold and of silver worn by Royalties at Coronations, and also by the Priests in the Vatican. They have just completed a Tapestry picture which fully holds its own with similar work of ancient days.

At Canterbury there are weavers working the old looms. Fine linens are woven—equal to anything ever made. At Letchworth, the first modern Garden City, there are the St. Edmundsbury Weaving Works; and a new development has been made near Edinburgh where a modern Scottish painter has provided designs for great panels. 32 feet by 13½ feet which have been woven at Corstorphine, for the Marquis of Bute, on the site of an ancient castle.

To enumerate the various handicraft workers of these islands would take too long: it is enough to say that when the City of Paris invited the Board of Trade to send its Arts and Crafts Exhibition to the Louvre in 1914, nearly seven hundred different firms and artists exhibited over 1,625 pieces of work, each example being in itself a masterpiece of workmanship.

The only criticism one could make for this collection was that it showed too much

the influence in design of the pioneers. Since 1914, however, modern influences have been at work and this fault is being remedied.

Roger Fry, the Post-Impressionist, editor of the Burlington Magazine, and lover of the Italian *Primitifs*, started handicraft several years before the war, and in the Omega workshops, he has carried on experiments which have in some cases been most successful, especially with woodwork and textiles.

Men as modern as McKnight Kauffer and Garside (only two of the many) are doing original and excellent posters, examples of which may be seen in the Library of Congress at Washington. Lovat Fraser's poster for Drinkwater's play "Abraham Lincoln" shows another side of the poster art. Gordon Craig is doing book plates and many other artists are making things to be used.

There are certain things that can be made only by hand from start to finish. Among those who never use a bit of machinery are two of the finest workers in the world. One of these was E. Gimson, who, in Cirencester, made furniture which makes his name as famous as that of Hepplewhite, Chippendale, or any other of the great furniture makers of England. He is only one of those who proved that what has been made can be improved upon. His furniture is equal to anything ever made and it does not rely upon the past, but is hall-marked with his personality.

Then there are the Glass Works at Whitefriars, famous for generations, and today turning out glass even more wonderful than any now made in Venice. This firm, which takes orders for all parts of the world, has only once advertised its wares. This soli-

tary advertisement appeared in the *Tatler* in the early eighteenth century! Even in these days, they are not in the rush of competition because no other firm can compete with them by producing better glass. Yet they do not stand still but are constantly experimenting and keeping up to date in the chemistry and design needed; while holding to the old craft methods. Any old pattern can be repeated in these works and be more than a copy of the antique; for it will be the real thing exactly as the old piece is—made in the same works to the same tradition. But, near the designs for the Burne-Jones windows—for example—a worker in stained glass is today putting in the last touches to a window representing the sinking of a modern cruiser by a submarine—the design of a Naval chaplain; while in another room windows of great beauty in an older style are being finished for a cathedral in New York. The art of the glass blower is as perfect, whether the design be new or old; and to these craft workers the design is only important in its place, the handiwork their pride and glory.

The pottery made by the firm founded by Josiah Wedgwood now carried on by the family—is as good as it ever was, and in some instances better, and the same can be said of the many wares made in the potteries by hand. All over the land the traditional crafts have received fresh impetus and all education is to be based upon the ideal of workmanship.

Another great exhibition will soon be held under the auspices of the new British Institute of Industrial Arts (which is connected with the Boards of Trade and of Education).

For the next six months workshops everywhere will be busy preparing for this.

The great art of printing thrives and develops along with the arts of embroidery, textile weaving, dressmaking, lace-making, basket-weaving, jewelry and the art of the goldsmith and silversmith; the art of the carver and of the stone-mason, of the builder and the master-builder; of the gardener, the agriculturist, the botanist and the sociologist.

Besides, all this, there is growing up under the Principal of the London County Council Central School, a new art—that

of the Salesman and Saleswoman, who are to receive education enabling them to understand and love the particular thing they chose to sell, and to know its history and appreciate its beauty and its value in other terms than merely those of price.

The Ministry of Reconstruction has published a remarkably apt paper on "Art and Industry"; and also one on the Whitley system in factories.

The Pagentry for the Peace Celebrations were in the joint hands of the Board of Works and the League of the Arts for Civic and National Ceremonies, working in connection with the Institute of Industrial Arts.

The Institute of Town Planners is equally active and the London Society is discussing Aerial Transport for the Metropolis.

* * *

Side by side with this goes the foundation of the British Music Society (National and International) of which Mr. Balfour is Patron and Lord Howard de Walden, President (at the Inaugural Meeting of which, at Liverpool, the speakers were Dr. Hull, Mr. Francis Toye, Mr. Cecil Sharpe and the President), and the London County Council is taking up the idea of Municipal Theatres.

Bernard Shaw is actively helping Mr. McDermott to found the Everyman Theatre at Hampstead Garden Suburb, which it is hoped will be the first of the Little Theatres outside the commercial ring which are to be dotted all over these islands—becoming at length Civic Theatres. Manchester has its "Unnamed Society"—which is building a little Theatre, and news of this kind comes from everywhere.

The Arts League of Service with Lord Henry Cavendish Bentinck as President, is sending out parties of Players into the small villages to enliven the countryside; saying at the same time that "International relationship in art is one of the bases of a true League of Nations."

* * *

In Wales for some years before the war Lord Howard de Walden had companies of players playing in Welsh in the villages and miners writing the plays from time to time—this he is reviving again now. He it was, also, who enabled Gordon Craig to carry on the work which has been an inspiration to the world.

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TOMATOES AND ART AN INTERVIEW

"Have you not noticed that we never have articles on art in our magazine?" said the publisher of one of the leading American periodicals to a caller at his New York office recently.

The caller admitted that she had observed the omission and wondered at it. Were such no longer obtainable? Had, perchance, all the art critics of distinction perished in the war?

"Not at all," replied the publisher, scion of an old and distinguished family of publishers—"not at all, it is a policy—our policy."

"But why?"—curiously.

"Why?" "Because we are trying to publish a *popular* magazine."

"And you do not consider art popular?"—with amazement.

"Certainly not. Art appeals to a very small class—an extremely small class."

"What of the pictorial appeal?"

"Limited, very limited."

"But observe the attendance at the

leading Museums, think of the requests for exhibitions that are coming to The American Federation of Arts from all parts of the United States, consider . . ."

"Yes, yes. All very true, but you do not understand," replied the publisher patiently. "What we are trying to do is to get out a magazine that will stir the heart and warm the blood."

"And so you leave art out!" cried the caller in amazement. "Does not art do either?"

"My dear lady, permit me to make myself plain. I have no quarrel with art. In its way it is all very well, like music (and by the way we never have articles on music) but," casting about for a simile, "it is as if you came to me with red ripe tomatoes. Now tomatoes likewise are very good in their place, some like them exceedingly, but I should have to say to you, 'My dear madam, I have no use for your tomatoes, not because they are not good, they may be, but because I keep a fruit stand.'"

And with an air of finality the publisher rose from his chair and courteously bowed his caller out.

In the heart of the great metropolis—America's chief art center—there are evidently still Cave Dwellers. But who would have believed it?

NOTES

ART IN DENVER The Denver Art Association is endeavoring to secure a sufficient fund

through municipal appropriation and private subscription to erect an art building on Denver's great civic center which already can boast a fine library, a large auditorium, a Greek theater, a state and historical museum, parks, playgrounds, theaters and dance halls. The Association is at the present time as heretofore holding its exhibitions in the Public Library, but it does not confine its activities merely to exhibitions.

Under the auspices of this association a great Christmas masque, "The Evergreen Tree" written by Percy MacKaye with the music by Arthur Farwell was given in the auditorium in Denver. The stage settings, the music and the speaking parts were all

admirable, and the whole was made, through a fine sense of cooperation, a splendid community affair.

Two of the Federation's traveling exhibitions will be shown this season in Denver under the auspices of the Art Association; first, copies of old masters by the late Carroll Beckwith and second, the children's exhibition comprising original paintings, sculpture, prints, illustrated books, toys, etc., all of special interest to children.

Mr. Robert Garrison, a Denver sculptor, has been commissioned to model two bronze lions to guard the entrance to the state office building in process of erection opposite the state capitol. They will be somewhat larger than life size.

An exhibition of paintings by Miss Elizabeth Spalding has been held this winter by invitation in Lincoln, Neb.

George E. Burr who is well known for his etchings of winter scenery is giving most of his time now to oil painting with which he is attaining equal success.

THE ART
SERVICE
LEAGUE

The Art Service League, Oliver Dennett Grover, president, is an organization in the Chicago region

that is endeavoring to bring together painters, sculptors, workers in the arts for commerce, architects, musicians and writers in a coöperative union. Its second annual meeting January 15th, at the Art Institute, Chicago, declared a platform in harmony with its name—The Art Service League.

Every local chapter of the League will act as a clearing house for the arts, through which workers will be brought in touch with each other, and with the public, and the marketing of art products will be conducted on a justly legitimate business basis.

The Art Service League is the outgrowth of the Pictorial Publicity Committee of the service of artists in the government campaigns to win the war. The artists having come together in patriotic work discovered the value of united interests.

WILD FLOWER
PRESERVATION

The Wild Flower Preservation Society, Mrs. Chas. L. Hutchinson, president,

is waging a double warfare for the salvation of wild flowers and their memorials in painting and etching. Quite a vogue is

spreading to increase the popularity of the painted flowers as wall decorations. Mrs. Bertha Jaques of the Chicago Society of Etchers exhibited etched pictures with water color of native wild flowers of Illinois at the Art Institute second annual exhibition of the Wild Flower Preservation Society. Mrs. Vernon Watson of Oak Park loaned her paintings of flowers, true to type and gracefully posed, and a number of men and women of the Audubon Society, the Prairie Club, the Geographic and Camera Clubs contributed marvelous photographs, genuine portraits of flowers and birds so well printed that they were real works of art. This month and until May, these delightful pictures of the out of doors, reminding everyone that spring is at hand, are traveling in Illinois, Indiana and Iowa towns and have been invited east with the Wild Flower Society collections.

“BARGAINS” IN ART AND A “ONE PRICE” EXHIBITION
An exhibition of works of Painters of the Forest Preserve of Cook County, Illinois, was invited to the Men's Lounge of the Hamilton Club, a political organization, in January. While the Chicago Society of Artists contributed liberally, there were a number of painters who had never appeared in public until the Hamilton Club art committee advertised the open event. It was an interesting show of landscapes, many pictures were sold and the Hamilton Club medal awarded, by popular vote. This method of bringing paintings to men who never visit art museums had honorable recognition in the large sales. The interest of viewers was continuous day and evening.

The Hamilton Club intends to have a “one price” exhibition and sale parallel to the event at the Art Institute in March. This novel commercial experiment among the artists is the result of a suggestion made by a trustee of the Art Institute, who had built up a large mail order business and declared that bargain sales would be beneficial to the art trade. Every painting will be marked \$100. The promoter of the plan stated that a “one price” sale would not interest wealthy men or collectors, but would draw the bargain hunter and person who had never bought pictures, who fear

dealers, and would feel safe if they saw plain figures on a ticket. He did not believe the venture would disturb the legitimate picture market.

AMERICAN
EXHIBITION
TO TOUR
SWEDEN

American painters of Swedish ancestry who have been holding springtime exhibitions eight years under the auspices of the Swedish Club in Chicago, have been invited by that society to assemble 100 canvases which will be taken to Sweden to tour the cities there during the summer. The American painters of Swedish ancestry who send works to the Swedish Club annually, live in various parts of the United States from New England to California and many exhibit at the National Academy and the large winter shows. The 100 canvases, excepting the eastern group, will be exhibited in Chicago at the Swedish Club the week of March 27th. They will then go to New York for an exhibition under the auspices of the American-Scandinavian Foundation, after which in a party including the painters, Birger Sandzen of Kansas, Arvid Nyholm, Charles Hallberg, Alfred Jansson, and Hugo von Hofsten, the Swedish Choral Club, and Charles S. Peterson, president of the Swedish Club of Chicago, will join the eastern group and sail for Sweden. It is intended to bring back a collection of works by modern Swedish artists for a tour of the United States. The Swedish Club was instrumental in the success of the Scandinavian Exhibition of contemporary art in 1912-13 and a collection of Scandinavian handicrafts which toured the United States.

ART IN
MEMPHIS

Art has played a very prominent part in Club life of Memphis, this season, due to the efforts of the executive board of The Memphis Art Association. The Chamber of Commerce, has been most active, appointing various committees, to help beautify the city, among which is a committee to try to eliminate ugly signs, throughout the city, especially around the parks. Another committee to try and put restrictions on building business houses in the residential sections. There has also been much said on the building of Memor-

ials, and good advice given, as to how and what kind to erect, stress being laid on the importance of building works of art, and hence something that will be appreciated in years to come.

Through a request from the Art Association, Goodwyn Institute added to its list of lectures, a series of nine lectures by Ross Crane, who is head of the extension work at the Art Institute of Chicago, consisting of talks on House Furnishings, Interior Decoration, Gardening, and City Beautifying. These lectures were well attended.

Later the Art Association brought Joseph Pennell to lecture to the business men. His first talk was at the Chamber of Commerce, on Good Roads. One afternoon he spoke to the women at the 19th Century Club, on "What a Women's Club Can Do for Art." In the evening of the same day he spoke on "Art as an Asset."

The Art Department of the 19th Century Club, and the Art Association work very closely with the Art Gallery. They have combined a study class, taking the exhibitions at the Art Gallery, or some of the artists represented as their theme. The Association has also successfully held ten minute talks on the artists, every Sunday afternoon—one being on Robert Henri, whose paintings were on display at the Gallery. There are special days set aside for the Orphans to attend the exhibitions. An exhibition for children planned for this occasion. A Junior Art Association has been formed, in the schools.

Later in the season Mr. Frederick Allen Whiting, Director of the Cleveland Museum, will talk on "What a Museum means to a City."

One of the recent gifts to the Gallery, by the Association, is a self portrait of Wm. M. Chase, who had served with Miss Cecilia Beaux, and Miss Kate Carl, to judge the permanent gifts to the Gallery. It is through the advice of this jury, that so high a standard has been held for the Gallery.

Among the exhibitions held this season, have been,—A Collection of Paintings by American Artists, including works by Schöfield, Hassam, Redfield, Beal, Dougherty, Symonds, F. S. Chase, Wiggins, etc.; a group of etchings collected by Keppel



RATION DAY ON THE RESERVATION

J. H. SHARP

PURCHASED BY MR. JOSEPH G. BUTLER, JR. FOR THE NEW BUTLER ART INSTITUTE, YOUNGSTOWN, OHIO

& Co., including prints by Seymore Hayden, Pennell, Roth and Hassam; a Children's Exhibition circulated by the American Federation of Arts; an Industrial Exhibition, circulated by The American Federation of Arts; eight paintings by Lillian Genth, and a group of twenty-four by Robert Henri; an exhibition of pencil drawings by Charles H. Vanderhoof, with a group of thirteen etchings, the latter presented to the Gallery by the artist's wife.

explanation of the media used by artists in stained glass, and the technical processes necessary in the building of stained glass windows.

A large section of the George Washington window ready to be installed at Valley Forge was shown on the easel, as a typical adaption of the thirteenth century medalion window. This remarkable window had its inspiration in the windows of the Chapels at Chartres Cathedral, France; undoubtedly one of the finest and most comprehensive examples of early French stained glass.

Other examples of stained glass were on exhibition showing the later development of design and the use of silver stain as practiced by the masters of the fourteenth, fifteenth and sixteenth centuries.

Interspersed with the purely ecclesiastical windows, were seen examples of domestic leaded glass for den, library or gallery, one of the most notable of these being the panel recently designed for the Musical Arts Society.

ACTIVITIES OF
THE FELLOWSHIP OF THE
PENNSYLVANIA
ACADEMY

Continuing the winter program of the Fellowship of the Academy of Fine Arts, Nicola d'Ascenzo delivered on Sunday afternoon at his studios, an address on

"The Evolution of Stained Glass Windows from Drawing to Completion," the address being illustrated by original color designs drawn to scale, by full size working drawings, and examples of the completed windows.

The address was followed by a practical



ATASCADERO, CALIFORNIA RALPH HOLMES
FROM AN EXHIBITION HELD IN THE FRIDAY MORNING
CLUB HOUSE, LOS ANGELES, CALIFORNIA

The Fellowship has had an unusually interesting winter program in the addresses of Langdon Warner, who spoke on "Painting in the Far East," and Albert Kelsey on "The Influence of Environment on Education."

The Fellowship has also started a campaign for the suppression of unsightly display bill boards, and hopes to interest the authorities in this matter.

THE CLEVELAND MUSEUM OF ART
A Department of Prints has been organized at The Cleveland Museum of Art, Ralph King, a member of the Board of Trustees, having been appointed Curator of Prints; and it is hoped that this step may be but the beginning of an important development for the Museum in this direction.

Since the establishment of the Department friends of the Museum especially interested in prints have organized a Print Club, which purposes to foster a greater knowledge and love of prints in Cleveland and to develop the Museum collection by the presentation of gifts.

The course given for college students at the Museum this semester consists of fifteen lectures by Thomas Whitney Surette and Donald N. Tweedy on *The Appreciation of Music*. Music will be discussed not as a separate and distinct phase of life, but as one of the arts correlated to the others. Comparisons will be drawn between music and literature, between music and painting, etc. Mr. Surette and Mr. Tweedy will illustrate the lectures on the pianoforte and general singing by the students will always form part of the illustration.

During the month of March the Museum will show the exhibition of paintings by Jean Julien Lemordant, the French artist, circulated by the American Federation of Arts.

COMMUNITY MUSIC IN WASHINGTON
Under the auspices of the Washington Society of the Fine Arts a Conference on Music was held in Washington on the evening of January 29th. The chief speaker was Thomas Whitney Surette who told of the work that is being done in Cleveland, Detroit, and in Boston, and illustrated methods which are proving most successful in these places.

Washington is possibly doing more in the way of community singing than any other city in the United States.

Following Mr. Surette, Lt. Hollis Davenny, who has charge of the community singing in Washington, spoke briefly of this work.

Washington has also two community opera companies, one under the direction of Mr. Rollin Bond, the other under the direction of Mr. Edouard Albion.

Furthermore the New York Symphony Orchestra, conducted by Mr. Walter Damrosch, is giving under the auspices of the Washington Society of the Fine Arts, a series of orchestral concerts in the Auditorium of the Central High School, beginning in October and ending in February, which are of both great artistic and educational value. At these concerts Mr. Damrosch briefly analyzes the compositions before they are rendered, sitting at the piano and illustrating his talks himself. The attendance at these concerts for which subscription tickets are sold at a nominal rate, is approximately 2,000 each.

BRITISH
POSTERS
LIBRARY OF
CONGRESS

Frederick E. Partington, Esq., has given to the Library of Congress about three hundred posters, prepared by the London Under-

ground Railroad, and designed by many of the best known artists of England, including Frank Brangwyn, Tony Sarg, J. Walter West, S. T. C. Weeks, Fred Taylor and Hawley Morgan.

The subjects include "London Sights and Shrines," "London Amusements," "Natural History of London," "The Humours of London," "London Parks and Gardens," "Country Roads and Villages," and "Historical Portraits."

This is perhaps the best collection of posters ever executed. It sets standards in poster work, both in color and design.

The posters, while English in their design and execution, were inspired by Albert Stanley, who, ten years ago, was an American street railway manager. Called to London to take charge of the Underground Railways, he made a success of them. These posters were one of the means he used to accomplish that end. During the great war, Mr. Stanley was the British Minister of Transportation, and for his services was knighted, and afterward was raised to the peerage under the title of Lord Ashfield of Southwell. He is now about forty years of age.

ART IN
DES MOINES,
IOWA

Under the auspices of the Des Moines Women's Club one of the most successful exhibitions ever brought to

the city was held in the Gallery of the City Library. It was the joint work of Mr. Gardner Symons and Mr. Ben Foster.

Each afternoon during the exhibition a member of the Club was in attendance, and although the Gallery was closed two weeks out of the month, owing to the fuel shortage, over three thousand people visited the exhibition.

Mr. Symons and Mr. Foster spent most of the time during the exhibition, in the city as the guests of Mr. J. S. Carpenter, President of the Des Moines Association of Fine Arts. Mr. Symons painted a number of snow scenes, in and around Des Moines, while in the city, one of these, entitled "Four Mile Creek," was purchased for the

permanent collection of the Des Moines Association of Fine Arts.

Ten pictures were purchased from the exhibit, including "Four Mile Creek," "Winter Sunshine," "Afternoon Glow," "Moon and Evening Light" and "The Shimmer of Moonlight" by Mr. Symons and "An Autumn Mood," "Autumn," "In My Garden," "Over in Goshen," and "Through the Woods" by Mr. Foster.

The exhibition closed January 4th.

RECENT
ACQUISITIONS
BY ART
MUSEUMS

The Rhode Island School of Design has recently acquired by purchase an extremely interesting example of early American portrait painting, a portrait of Theodore

Atkinson, Jr., by Joseph Blackburn.

The Cleveland Museum of Art has been fortunate in securing a full length portrait of Lord Fitzgibbon by Gilbert Stuart which came into the market last May with the sale of Bedgebury estate in England.

The Metropolitan Museum of Art has recently acquired the James Spencer Morgan collection of Dürer's, which includes at least one very fine impression of every authentic plate by Dürer as well as approximately two-thirds of the wood cuts and two original wood blocks. This Museum has also lately acquired as a bequest from Mrs. Augustus B. Julliard two magnificent examples of Flemish tapestry weaving of the early part of the sixteenth century.

Through the Friends of American Art of the Chicago Art Institute, their collection has lately been enriched by paintings by Jerome Myers, Harry L. Hoffman and Sidney E. Dickinson.

The National Gallery of Art has received as a gift from Mrs. E. H. Harriman a portrait of John Muir by Orlando Roulard.

The Butler Art Institute has recently purchased two paintings by Mr. J. H. Sharp from the artist, one is entitled "Ration Day," and the other "A Young Chief's Mission."

HELEN
FARNSWORTH
MEARS
MEMORIAL
EXHIBITION

A memorial and representative exhibition of the work in sculpture of Miss Helen Farnsworth Mears was opened at the Brooklyn Museum on January

21st and continued for three weeks. It

comprised 26 bronzes and 30 plaster casts, besides photographs. Helen Farnsworth Mears was born in Oshkosh, Wis., in 1876 and died in New York in 1916. She was a favorite pupil of Augustus Saint-Gaudens, and studied in New York and Paris.

The Metropolitan Museum owns her bronze relief portrait of Edward MacDowell, replicas of which are in the Brooklyn Museum and in the New York MacDowell Club. Her marble statue of Francis Willard is in the Hall of Fame in the Capitol, Washington; her monumental Adin Randall fountain, with the heroic bronze figure of Adin Randall (George B. Post and Sons, collaborating architects) was erected in 1914 in Eau Claire, Wis. Her bronze portrait relief of the artist's mother is owned by the Madison Art Association; her bronze bust of Gen. Rogers Clark is in the Milwaukee Public Library; and her bronze bust of Dr. William T. G. Morten is in the Smithsonian Institution in Washington. All of these works were represented by casts or photographs (a few of the latter) in the memorial exhibition, besides which may be noted the following, "The Fountain of Life" (Henry Bacon, collaborating architect), awarded a place of honor and a silver medal at the St. Louis Exposition in 1903 and "The Fountain of Joy."

The genius of Helen Farnsworth Mears has been widely recognized by the most distinguished critics. Her designs were spontaneous, highly independent and beautiful. Her talent for monumental composition was extraordinary, and her early death was a great loss to American art.

ITEMS

Lieutenant Lemordant, the distinguished French painter, who gave a number of conferences in this country last spring and whose exhibition is now being circulated under the auspices of the American Federation of Arts, has recently been awarded the Legion of Honor. The ceremony took place in the artist's studio in Paris. M. Tardieu, former French Commissioner to the United States and now minister of the French liberated regions, making the pre-

sentation, in the presence of a distinguished gathering.

The Museum of History, Science and Art, Los Angeles, Cal., has recently received as an additional gift from Mr. and Mrs. William Preston Harrison paintings by Charles H. Davis, Victor Higgins, Walter McEwen, Lawton S. Parker, Walter Ufer, Charles C. Curran and Robert Henri, Mr. and Mrs. Harrison are the donors of a collection of considerable size of contemporary American paintings. A gallery for the Harrison collection is to be erected during the coming summer adjoining the present Museum.

Allen T. True is spending the winter in Santa Fe making two mural paintings for the Greek Theater on Denver's Civic Center. He is using a remodeled old church as a studio. His exhibition of sketches, studies and original canvases for mural paintings which is being circulated by the American Federation of Arts is at Lincoln at the University of Nebraska at present.

The painting by Colin Campbell Cooper of "Fifth Avenue" shown in the American Exhibition at the Luxembourg last autumn has been purchased by the French Government as were also a painting by Jonas Lie entitled "Ice Cutting" and a figure painting by Mr. Paxton.

Announcement has been made that the National Academy of Design will hereafter give a definite place in its regular exhibitions for etchings, drawings and other work in the so-called lighter mediums. This will mark an important era in the development of the graphic arts in this country.

Mr. Hermon MacNeil with his wife and family has gone to Italy to become a resident professor at the American Academy in Rome. Mr. MacNeil's appointment is the first from what is known as the Millet fund, an endowment sufficient to establish a resident professorship contributed in memory of the late Frank Millet who at the time of his tragic death was director of the Academy.

A heroic bronze statue of Robert Burns by Henry Hudson Kitson has been erected in Boston by the Burns Memorial Association. The statue stands on a knoll in the Back Bay Fens not far from the Westland avenue gateway and overlooks the water.

The city of New York has recently established a free textile school for technical instruction in all branches of textiles. This school is located at 124 West 30th Street between Sixth and Seventh Avenues, in the building formerly occupied by Public School No. 26. It provides for a two year course in general textiles and a two year course in applied textile design. After a probationary term of five months if a pupil does not show special fitness for the work he or she will be dropped.

A memorial exhibition of paintings by J. Alden Weir is to be held at the Century Club, New York, in April. This exhibition is to be assembled by Mr. Duncan Phillips who will also write the biographical and critical essays for the handsome memorial catalogue to be issued in connection therewith.

An exhibition of paintings by Gerrit A. Beneker was held in the new Butler Art Institute, Youngstown, Ohio, during January. This exhibition included five of the war-labor posters produced by Mr. Beneker in Washington while engaged as an expert aid in the Navy Department, Bureau of Yards and Docks.

At Hammersmith, in one of the riverside slums of London, Nigel Playfair and Arnold Bennett have taken what was once a low class theatre and there they have made a great success with Drinkwater's "Abraham Lincoln," to see which people will come out from the West End of Town.

And all the while at the "Old Vic" in the East End, a company of Shakespearian actors are keeping alive the plays of "Our Will," playing at popular prices to packed houses; and in the intervals between pieces Grand Opera is given there.

At Covent Garden, Beecham, the English millionaire Conductor scored a success on his opening night with a most wonderful tenor—a Lancashire man, Burke—said to be the son of a miner.

CORRESPONDENCE

UNNECESSARY UGLINESS

TO THE EDITOR,

THE AMERICAN MAGAZINE OF ART:

May I suggest what seems to me a sufficiently important matter to be considered by THE MAGAZINE OF ART. I hope that you will think so too and feel with me that it is only artists and art lovers that can take up this task.

It is more and more a matter of real concern to see the careless, thoughtless throwing about of papers and picnic rubbish. The beauty of one art settlement after another is being ruined and defiled and all across the continent, the constantly increasing stream of tourists and automobiles leave everywhere a trail of ugliness. It is getting to be a serious matter for artists to cope with locally—it really calls for nation wide education, and pledges from every one not to throw out anywhere on the landscape, boxes, tires, bottles, papers or rags.

I have just seen all these things spoiling the beauty of the spot reserved for auto-campers at the foot of Pike's Peak—and at the Soda Spring at Manitou where the delicious mineral water is free to all comers, each day papers and peanut shells and debris lie thick on all sides and papers blow about the paths and walks of the beautiful little parks along the Fountain river although there are big cans provided.

Wouldn't it be great if really a big educational campaign could be put through!

The campaign might well be undertaken in the early spring, just as every one is beginning to plan for outdoor trips, so that it will be fresh in their minds. The campaign should enlist the help of all the school children too, for this education is needed for young and old.

The campaign will give the opportunity too, for carrying out better plans for the increasing of rubbish cans and for the placing of more signs and instructions for the proper burning of rubbish and the burying of its fire to prevent forest fires; also for the protection of native flowers and of birds, and of all that goes to make the beauty and the artistic interest of the world.

The beauty of all these things is not for one but for all to enjoy, and he who takes away any of it is defrauding others.

The evil of the great carelessness of the great numbers of people in these days is an increasingly serious thing, and it will need the momentum of an influential, nationwide organization to carry a big wave of "clean up" enthusiasm straight through the land.

ELIZABETH SPALDING.

Denver, Col.

Announcement is made that the National Academy of Design will hold its regular exhibition in the Brooklyn Museum instead of in the Fine Arts Building which can not be used on account of the recent fire. The opening will take place the last of March.

BOOK REVIEWS

INTRODUCTIONS, PAINTERS, SCULPTORS AND GRAPHIC ARTISTS.—BY MARTIN BIRNBAUM. Frederic Fairchild Sherman, New York, publisher.

It was a capital idea to combine these fourteen introductions by Mr. Birnbaum in a single volume. Originally each, in all probability, prefaced a catalogue of the artist's work, but they were much too good to be permitted to perish after so brief an existence. Like so few introductions they fulfill their function to perfection, telling you precisely what you want to know about the artist under inquiry and as only an intimate acquaintance and sympathetic friend could tell it. They are by no means all praise. The writer is extremely discriminating and his praise therefore when given is worth while. You are glad to meet all the people whom the author introduces, and what is more you will continue an interest in them and their works, and meeting them again you will greet them as friends. Among those introduced are Aubrey Beardsley, Charles Conder, Elie Nadelman, Edmund Dulac, Leon Bakst, Maurice Sterne and Kay Nielsen. A few illustrations accompany each introduction. Like all of Mr. Sherman's publications the letter press is excellent.

COLOR SCHEMES FOR THE HOME AND MODEL INTERIORS.—BY HENRY W. FROHNE and ALICE F. and BETTINA JACKSON. J. B. Lippincott Company, Philadelphia, Publishers.

This is a unique publication. It consists chiefly of a series of full-page plates illustrating interiors and giving color schemes for their decoration. These interiors have all been composed for the purpose and then photographed. The furnishings are contemporary and American made, the color schemes, each one of which is different and of necessity printed in color, show floor coverings, wall coverings, furniture coverings, drapery stuffs, etc. There is one page of explanatory text with each. The rooms chosen for illustration are of a type to be found in the homes of those of moderate means, neither the cottage nor the palace, and their arrangement is most excellent. In aspect they are essentially of the present time and of our own country. None would

mistake these interiors for anything but American, but they are American of the soundest and best type, drawing upon tradition, but well adapted to present day use. The series covers drawing room, sitting room, dining room, bed room and nursery, and manifests how wide a range there is for choice and how really excellent is the design of American made furniture and fabrics.

THE PRACTICAL BOOK OF INTERIOR DECORATION.—BY HAROLD DONALDSON EBERLEIN, ABBOT McCLOURE and EDWARD STRATTON HOLLOWAY. J. B. Lippincott, Philadelphia, Publishers.

This is essentially what its name implies—a practical book of interior decoration house furnishing, etc. The first half is devoted to a historical survey of the several periods which must of necessity serve as a background for any study of this subject. The second half, which by the way is a little more than half, deals with the problem in its present day aspect, treating in successive chapters, color and color schemes, walls and backgrounds, floors and their covering, windows and their treatment, furniture and its choosing, decorative textiles, artificial lighting and lighting fixtures, pictures and their framing and decorative accessories. The chapter on pictures and their framing is particularly interesting, and the examples of picture mouldings which are given as illustrations are of an admirable type. This chapter is in a way typical of the whole and illustrates how very definite and enlightening it all is. It is a thick volume of about 450 pages and contains numerous and most excellent illustrations—illustrations which literally illustrate and which have undoubtedly been chosen with extraordinary care and judgment. For every home maker and for those interested in interior decoration as an art this book can not fail to be of great value.

PICTORIAL PHOTOGRAPHY IN AMERICA, published by the Pictorial Photographers in America, Tennant and Ward, New York, publishers' agents.

This book contains one hundred reproductions of prints by the leading pictorial photographers with an introductory foreword by Clarence H. White, president of the Pictorial Photographers of America.

THE AMERICAN MAGAZINE OF ART

APRIL, 1920

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PORTRAIT

BY CHARLES HOPKINSON

**ONE HUNDRED AND FIFTEENTH ANNUAL EXHIBITION
THE PENNSYLVANIA ACADEMY OF THE FINE ARTS**

THE
AMERICAN MAGAZINE OF ART
VOLUME XI APRIL, 1920 NUMBER 6



ROMA, TEXAS. STREET SCENE
Distant village is in Mexico, just across the Rio Grande

THE MEXICAN BORDER
ITS ARTISTIC APPEAL

BY I. T. FRARY*

THE Latin countries have been the artist's inspiration for centuries. The dark eyed, dark skinned people with their colorful costumes and the picturesque houses, palaces and market places have been depicted in glowing pigment on a myriad of gallery and dwelling walls. The towering cliffs of Capri and the fishermen's huts of Mediterranean towns have been the theme of many a painted symphony. The canals of Venice, the ruins of Rome and the market places of a thousand smaller and less familiar towns have been painted and repainted until we know them all by heart. They are subjects which we all know. They are subjects which appeal to the painter's soul because of their inherent beauty and the sentiment inseparable from these historic lands. Moreover, speak it softly, is it not possible that the glamor of foreign names and foreign subjects adds somewhat to the commercial

*NOTE.—The author has made several visits to the Mexican border while serving as an Army Y. M. C. A. secretary in the Southern Department. On one occasion he was detailed to visit all camps and outposts on the border between Brownsville, Texas and Nogales, Arizona, and it was while on this trip that he took the photographs which illustrate this article.;

value of a work of art, making it more alluring to the possessor of the coveted dollars. This is rank heresy of course and a base slur on the motives and ideals of the artist, but there may be a dash of truth in it after all.

However, ignoring this rather touchy subject, and setting aside the element of personal pleasure experienced by the artist when working in such congenial realms and the sentiment which such places inspire, is not the European subject more or less a fetich? On the contrary should it not be a patriotic pleasure and is it not a patriotic duty to place before the eyes of the world the treasures of our own national realm of beauty rather than to advertise constantly the superiority of other lands.

Many of our American artists have already caught the spell of America's wealth of beauty; the fishing villages of the Atlantic coast, the mountain fastnesses of the Appalachians and Rockies and the glowing deserts of New Mexico and Arizona are becoming familiar to people who formerly thought that the Gods exhausted their store of beauty when they created Europe.

It would seem that the thrill of the explorer would tend to lure the artist to the virgin lands waiting to be conquered by his brush and palette. One of the least known, most varied and altogether tempting fields to the virile and adventurous artist is the vast stretch of country along the Mexican Border. It ranges in character from the palm jungle at its southernmost tip below Brownsville, Texas, through the wild volcanic country of the Big Bend district of the same state, to the painted deserts and purple mountains which distinguish its western reaches. It provides a variety of scenery that should satisfy the most exacting tastes. Aside from its natural interest and beauty it possesses a human charm which few suspect. Scattered along this eighteen hundred miles of borderland is found a population so absolutely un-American, so foreign in its every attribute that it is difficult to convince oneself that one is not in a foreign land.

Excepting isolated cities such as Brownsville, Laredo, El Paso and a few others, this population is composed almost entirely of Mexicans. They speak their native

language, preserve their native customs and in every way continue the traditions of their Spanish and Aztec origin.

Many of these border towns are mere groups of the most squalid hovels, yet possess a certain picturesqueness that can not but appeal to the artist. The houses vary in character according to the materials available for building purposes. Along the Texas border where stone is to be found commonly, the walls are usually laid up in rude masonry, plastered over to give it a smooth finish. In some of the towns, notably Roma and San Ygnacio below Laredo, some rather pretentious effects have been produced in this way and are so thoroughly Latin in effect that pictures of them might well pass for scenes in Spain or Italy. In fact it would be hard to find, even "over there," a more picturesque spot than the little town of Roma, perched on a hill high above the Rio Grande. The river at this point broadens into a very respectable stream with the evident intention of making amends for its shriveled appearance along most of its length.

Roma is a tiny town, entirely untouched by the railroad or by other modern innovations. Aside from the soldiers who are kept there by the government, the place is thoroughly Mexican. The quaint architecture of its streets, the little dark eyed, dark skinned children that throng them and the slow going oxen that haul the big-wheeled carts will furnish to the artist, hardy enough to seek them out, a wealth of subjects similar to those which delighted him in the Latin countries.

Not only do the buildings echo those forms and details but the same love of color is evident and the glaring white of stucco walls is relieved by blue doorways and window trims. Color is introduced elsewhere as opportunity permits, as for instance on the little church at San Ygnacio where the simple spire is glorified by rather startling trimmings and stripings, mostly in their favorite blue.

San Ygnacio, although a mere village, has an astonishing number of picturesque bits, both in stucco covered stone and in wattled walls. The latter type of house, with the walls of interlaced sticks daubed with mud, and with roofs of thatch, is to be found commonly along the entire border.



BROWNSVILLE. TEXAS. MEXICAN CARTMAN

These quaint hovels are always picturesque, being especially so where the addition of a rude thatched porch adds deep shadow effects and brings the family life out into the open.

As one travels westward along the border and enters the El Paso district, stone disappears to a large extent as a building material and in its place are substituted sun dried adobe bricks. These bricks lack the charm of stone or stucco because of their lifeless gray color, and were usually covered with a coating of stucco by the Spanish builders. Modern American thrift ignores this refinement thus diminishing picturesqueness in about the ratio that efficiency increases.

Interesting examples of stucco coated buildings are to be found in the old churches at Ysleta, Socorro and San Elizario in the El Paso district and at various points in New Mexico and Arizona which were colonized by the old Spanish padres.

These old buildings have a wealth of historic and sentimental interest clustering about them and the one at Ysleta contests the claim of the Santa Fe church, that it is the oldest of the Spanish missions of the southwest.

Most of these churches have been carefully preserved or restored, too much so perhaps to suit the artist with a taste for picturesque decay. For such, the old mission on the road from Nogales to Tucson in Arizona will prove a delight.

In San Xavier near Tucson the original frescoes are still well preserved and although they may be criticized as being crude (which the purist might say of much Spanish decoration), they are vigorous and should delight the soul of a lover of glowing interiors.

Here too the court with its cloisters and the rear screen through whose open arches are to be seen entrancing vistas of distant purple mountains will provide rich material for the artist whose fancy tends that way. Moreover, the groups of little Indians in charge of the quiet sisters provide a fertile source of inspiration to the genre painter.

Artists who do not care for architectural or genre subjects will find that the borderland offers landscape effects in interesting and unique variety. In the lower valley and at other places where water is available, there is to be found luxuriant vegetation of a semitropical character. Elsewhere much of the country is arid desert land



OLD MISSION AT SAN ELIZARIO, TEXAS
Interesting examples of stucco coated buildings are to be found in the old churches



ROMA, TEXAS
Slow going oxen that haul the big wheeled carts

covered with a stunted growth of cactus, mesquite, greasewood and other indigenous plant life.

Much of this growth is most picturesque and in the spring when the cactus is in blossom, the masses of white, yellow, orange and crimson blossoms will amply repay a long pilgrimage on the part of the artist or flower lover. The great towering stalks of the Yucca with their masses of white bells thrust fifteen or twenty feet into the air are features of the landscape never to be forgotten, while the giant cactus of Arizona with its great prickly stalks is too well known to require mention.

Another astonishing thing about these arid wastes is the wonderful carpet of flowers with which a brief rainy season carpets the ground. The vast fields of blue bonnets and wild verbenas which one finds in many parts of Texas in the early spring are beautiful beyond description.

The topography of the borderland is varied, ranging from flat alkali deserts to the most rugged of mountainous country, some of which is clothed with rich verdure while some is but a forbidding waste of heaped up masses of rock such as might have been conceived in the mind of a Doré.

In the Big Bend district of Texas are to be found chasms and precipices, which

vie with the Grand Canyon in grandeur and coloring. Vast upheavals of nature have racked and twisted this country in a most tumultuous fashion and volcanic eruptions have strewn its plains with endless mementos of prehistoric cataclysms.

To one unfamiliar with these wild desert wastes, this description may sound forbidding and unattractive but once having experienced the thrill of the wild, one finds in it a lure that is irresistible.

Oases in this vast stretch of wilderness are to be found which will prove a welcome relief to the mind and body of one accustomed to the refinements and comforts of modern life and at such points as El Paso, Laredo and along a goodly stretch of the Brownsville district will be found irrigated territory which compares favorably with the best gardening districts of the North and East.

The unsettled relations which have existed so long between the United States and Mexico have rendered this interesting border country inaccessible to the average tourist. It is to be hoped, however, that the time is not far distant when conditions will become such that it will be possible for sightseers to visit what has to the present time been practically a "terra incognita."

THE WASHINGTON PEACE CARILLON

BY ERWIN F. SMITH

A Nation's joy and woe on these great bells
Shall surge and echo through the years to be
Like voice of many waters or the sea,
A myriad harmony that ebbs and swells!

Their bronzen tones shall ring to nadir hells,
A mighty flood against all tyranny;
Shall seem a voice of God, calling the free
To consecrate the land where freedom dwells!

These bells shall be a prayer, a dirge, a hymn;
A paean glorious for battles won—
Chateau-Thierry, St. Mihiel, Argonne.

A call to duty like the cannon's roar;
At sunrise hour and in the twilight dim,
Voices of those whom we shall see no more!



STUDIO OF MARY J. COULTER IN HONOLULU
with furniture designed and decorated by the artist

MARY J. COULTER

AT the time of the Italian Renaissance artists were not merely painters of pictures and makers of sculpture, but also in the majority of instances craftsmen of extraordinary skill. They worked not in one but in many media and they considered all arts fine. Perhaps more today than is generally known artists are following in the footsteps of the great Italian masters, for one who is by nature an artist finds beauty wherever it exists and delights in creating beauty in not one but many forms.

It is because Mrs. Coulter has not merely painted pictures but decorated china, made jewelry and done book binding apparently equally well that a number of examples of her work are reproduced herewith. Mrs. Coulter is a Kentuckian by birth and first studied art at the Cincinnati Art Academy, but she has traveled extensively in Europe and England and has studied under various

masters. For a number of years she had a Studio in Honolulu and the small paintings which are reproduced herewith are typical Hawaiian scenes. At the Panama-Pacific Exposition she was represented by examples of various crafts and received an award for her overglaze porcelain decorations. She has also made pottery and done weaving and has designed some excellent little book plates.

Some are of the opinion that the machine has forever put to naught the possibility of reviving the handicrafts but this is not so, for the handicrafts have never completely died and there is no machine yet made which can produce works of individuality. Furthermore a knowledge of the crafts and an ability to personally create something which is beautiful is bound to increase an appreciation of the art of others and to lend fresh interest in life.



REPRODUCTION OF 14TH CENTURY BINDING



SILVER AND LABRADORITE PENDANT



PORCELAIN BOWL—OVERGLAZE
CRAFTWORK BY MARY J. COULTER



"GREY DAY, HAWAII"

SKETCH FROM COCOANUT ISLAND, HAWAII

MARY J. COULTER



"ROCKS AND SURF, HAWAII"

SKETCH OF TURTLE BAY, HAWAII

MARY J. COULTER

MY TWO IMPRESSIONS OF VIERGE

BY ELIZABETH ROBINS PENNELL

IT is always a risk to meet the men and women we have admired, or loved, in their work, so seldom do they come up to our expectations. In my experience—and, perhaps I ought to add, outside my own family—there have been only two artists who did not disappoint me. One was Whistler who, of course, never could have disappointed the most ardent. The other was Daniel Vierge—that is, Vierge as he was the first time I saw him.

This takes me back to the Eighties, when I knew only his *Pablo de Segovia*, the work upon which his reputation rests, though in *L'Illustration* and *Le Monde Illustré* there are earlier drawings as fine. But it was his *Pablo* that came as a revelation to artists and that made Vierge no less an influence in the development of modern illustration than Menzel. Rico in landscape, Abbey in figures contributed something to this development, but Menzel and Vierge were the masters. No one has ever used the pen with such amazing technical skill, no one has ever rendered character with such eloquence as Vierge in the *Pablo*, nor has any one, even in Vierge's own country, Spain, been so steeped, through and through, in the spirit of romance. Once I had seen these drawings, I would have been sure that he himself must be the incarnation of romance, as different from other men as his work was different from other work, if I had not already met artists, distinguished or original in their work, who were in themselves more like city men or little tradesmen of no particular importance, or else who posed as transparently as if they were nobodies.

The reason for my first meeting with Vierge was J—'s enthusiasm. *Pablo* was to him, as to many illustrators of his generation, the book of books. But it had one drawback. In the original French, and for many years only, edition, it was small, and so therefore were the reproductions. They were good, for it was in the early days of photo-engraving; they were well printed because good printing was still appreciated. But their size did Vierge scant justice. J— was eager to have the drawings reproduced

on a larger scale and managed to impart his eagerness to a publisher—our friend T. Fisher Unwin. An English edition was talked about, thought over, decided upon. As the first step in making it was to consult Vierge, J— and Mr. Unwin started for Paris, and I went with them, not because of any use I could be to anybody in the transaction, but because my curiosity to see the illustrator of *Pablo* was great, and this was my chance.

We none of us knew much, if anything, of Vierge personally. We had heard vaguely of his connection with a French illustrated paper during the war of 1870, of his having got mixed up somehow in the Commune, and of a wound, or accident, that had resulted in a long illness and in the last pages of *Pablo* having to go without illustrations. But this was the extent of our knowledge. However, his Paris publisher was able to give us his address which, much to our satisfaction, was a Paris address, and from Vierge came an invitation to call on him and talk the whole matter over.

Our visit took us to a remote corner on the Latin Quarter side of the river, I do not remember exactly where, though I do remember how like it was to all those quarters of Paris that are neither very rich nor very poor. The house he lived in was the usual tall grey building with no individual character and with many stairs to be climbed; his apartment had nothing save its number to distinguish it from the others. The difference was when the door opened, for it was Vierge who answered our ring, and his own *Pablo*, come to life, could not have been more astounding a vision. He was really a most beautiful creature, though I hesitate to use the word beautiful, suggestive as it may seem of something effeminate, and there was nothing effeminate about Vierge. He had all the essentials that make for manly beauty—splendid height, splendid figure, splendid head, fine regular features, large brilliant eyes, the rich coloring of the Spaniard. His beard was full and short, his moustache thick, his hair, parted in the middle, fairly long.

And his dress made no less for picturesqueness. In black cloth and stiff collar he would have been impossible. But he wore no coat, his light flannel shirt was belted at his waist showing his splendid figure to advantage, a blue-gray silk handkerchief was knotted loosely round his neck, and he carried off the unconventionality of it with an ease, a grace, a distinction, which the swaggering cowboy of the stage would give everything he possessed to learn the secret of. Not that there was the least theatrical touch in *Vierge*, the least trace of self-consciousness. His clothes belonged to him, were as much a part of him as its stripes are of the tiger, its spots of the leopard. And he was young, not much over thirty, in his prime. Because of his youth and picturesqueness and beauty, it gave me all the more of a shock to see in his right hand a cane upon which he was leaning heavily. But his laugh at once made me forget it. "O, la, la!" he shouted joyously as he stretched out his left hand in greeting and gathered us in. And "O, la, la!" was all he said, all he could say, during the hour or two we sat with him in his bare little apartment.

For this splendid creature, made for life, for action, for romance, had been struck dumb at the same dreadful moment when his right side was paralyzed. He had spent years of complete helplessness, of complete dependence upon others, and probably would never have been anything but helpless and dependent, had not Madame *Vierge* nursed him back to what was vigorous well-being by comparison. She was a widow with one little boy, I believe, when she began to take care of him, he married her when recovery was a vague possibility, and she had persevered in her care until now he could say at least the "O, la, la!" which he kept repeating with the ecstatic delight of a child learning to talk, could walk with the help of a stick, and, best of all, could train his left hand to do the work of his right.

Vierge was drawing again for French illustrated papers, slowly and laboriously as I fancy he never did in the old *Pablo* days, before his paralysis, but immensely pleased with the little he had already accomplished. I could see as much when he showed us the new drawings, for his

delight in them was as childlike and unrestrained as in his inexhaustible "O, la, la!" A man of primitive emotions. I should say, even in his full vigor, always a good deal of a child. This may seem a contradiction in the artist who triumphantly interpreted *Quevedo's* romance, making it his own so that the name of *Pablo de Segovia* stands for *Vierge* rather than *Quevedo*, giving reality to the many characters and their picaresque intrigues and adventures, filling them with life for us. But, the truth is, a good deal of the primitive, the childlike, is left in the picturesque novel for all it has to do with vagabondage, crime and passion. The story is told with a directness that belongs rather to the childhood of the novelist, and the subtlety of *Vierge* was in his drawing, not in his attitude toward a subject that called for none. He showed us too, the *Pablo* originals and, by the side of the new drawings, they emphasized the tragedy of his illness.

The *Pablo* drawings brought us to business. If *Vierge* could not talk, Madame *Vierge* could, and she guarded his interests as artist with no less concern than she had watched over his progress as patient. Both welcomed the new lease of life offered to *Pablo*, and my impression was that she was as pleased with the financial side of the enterprise. The bare little apartment did not suggest affluence. It was easy to come to terms. J—was to overlook the reproduction of the drawings and to supply an introduction. Fisher Unwin was not only ready but keen to make a beautiful book of it, and to force the English public's attention to its beauty. Altogether, we parted, as we had met, the best of friends, which does not always happen at the end of a business interview, and *Vierge* came to the door to shout a last joyous "O, la, la!" after us as we climbed down the long stairs.

The English edition was what everybody agreed it should be—a beautiful book with a word of appreciation by J—appreciatively said, and the reproductions large enough to retain the quality, the refinement and the strength of the originals. And the English public, or that part of it with a thought to throw to art, was roused to recognition. For Mr. Unwin kept to his word and did all he could on his side, giving his edition of *Pablo* the best of advertise-

ments in an exhibition of the original drawings, held in the hall of Old Barnard Inn, then the headquarters of the Art Workers' Guild, and, for a while, of the Johnson Club, but a place where the British public was not in the habit of being invited to exhibitions. I remember how amusing the Press View was, the critics staggered for they had mostly never heard of Vierge, wondering what in the world to say about work that did not fit their *clichés*, dimly perceiving that the thing would make a stir, agreeing to praise so as to be on the correct side, and thus doing their share to lure the British public, also bent on doing the correct thing, from the well-beaten Bond-Street and Piccadilly track to untrodden paths in the City. The book was a success at once and is now a prize for the collector.

I am afraid Vierge's pockets were none the fuller for the exhibition, nor his flat less bare. He and Madame Vierge cared too much for the drawings to be willing to sell them separately. He who bought one, must buy all. Their hope probably was to see the series ultimately stored in a Museum. But there was no one with the money to pay who wanted all the drawings, no Museum adventurous enough to face the price, and, more extraordinary, no one, no Museum ever has wanted them to the extent of facing it. In the end, after Vierge's death, the drawings were sold separately and scattered here, there, and Heaven knows where. Spain, his own country, never endeavored to secure them, nor did France, the country in which he chose to live. France did go so far in 1900 as to make him a Commander of the Legion of Honor and to award him a *Grand Prix*, not for the *Pablo* series, however, but for old drawings and paintings Vierge had worked over with his left hand—which never came up to the right in power—and many thought the award a scandal. Berlin is proud to keep Menzel's drawings in its National Gallery, a possession for all time, but the drawings which had no less an influence, were of no less importance, in the history of modern illustration, drawings as fine and with an element of romance beyond the reach of Menzel, are lost to the student. Collectors overload themselves with Cruikshanks and Leeches, with

tawdry color prints and tedious sporting subjects, but will cheerfully let work as wonderful as Vierge's go begging.

I saw Vierge again, in 1900 I think it was, the reason no doubt J'—s wanting something representative from him for the next year's exhibition of the International Society of Sculptors, Painters, and Gravers in London. He had moved. If his left hand did not work so well as his right, apparently it worked to more profitable purpose. His new quarters showed signs of much greater prosperity. He was now living at Boulogne-sur-Seine, on the outskirts of Paris, next door to Hamerton—of all people in the world—yet Hamerton most surprisingly admired him. The house was the sort beloved by the *bon bourgeois*, detached, with a bit of garden round it. To one side of the garden was a studio in which all his old apartment could have been dropped and not filled it. Vierge had changed as well as his fortunes, that is in appearance, and I wish he had not. For he had let himself go, a neglect no easier to forgive in the beautiful man than in the beautiful woman. He had grown fat, he was slouchy, his trousers bagged, his shirt was loose and untidy, he wore an old coat and collar, his slippers were down at the heel, and, worst of all, his beard and hair were cut short—all the old splendid picturesqueness gone, and he just the *bon bourgeois* who went with the house. Otherwise, there was no change. A joyous "O, la, la!" and laugh were again his greeting and the limit of his conversation. He still walked with a cane. He still worked with his left hand and his work still lagged behind the high level of his *Pablo*. He was full of commissions and had much to show us, for he published many illustrations in these later years, his *Don Quixote* the most important, but not up to *Pablo*. He was absorbed as ever in his work, and I think spared the knowledge that his art had permanently suffered from his paralysis. Had he been conscious of it, he could hardly have seemed so bubbling over with the joy of life. This joy reached its highest point when Madame Vierge appeared in the studio with a baby in her arms and he introduced us to his son and heir. "O, la, la!" he shouted more joyously than ever, and "O, la, la!" gurgled the baby in a faint re-echo.

A Spaniard's invitation is supposed to be merely ceremonial and is expected to be declined with equal ceremony by all who understand the rules. Accordingly, when Vierge asked us to stay to dinner, we refused, and when he again asked us, we again refused. But apparently this time the invitation was more than ceremony and he would not let us off, nor would Madame Vierge. The dinner rounded out my impression of Vierge in his new rôle. It was good, abundant, perfectly cooked, everything that the dinner of the average middle-class householder in France always is—or always was, alas! The dining-room was in keeping with it, the artist asserting himself only in a few fine pieces of old furniture. The company at table was as characteristic of the intimacy of French family life of the same class—besides Vierge and Madame

Vierge, a stray sister-in-law, Madame Vierge's son by her first marriage, and a great plump *nounou* in round white cap fastened with big pins, long wide ribbons floating, as like as two peas to any one of the endless procession of *nounous* in round caps with big pins and floating ribbons who take the babies of Paris out for an airing in the Champs-Élysées or the Bois. *Pablo* and romance had retreated into a dim distance, Vierge, the picaresque hero whose memory I had cherished all these years, gone forever. Perhaps I ought to have rejoiced, mourning it may be for the vanished picturesque-ness, but not grudging him the comfort he would need more and more as time went on. And yet, I wish I could forget this Vierge, the *bon bourgeois*, to remember only the Vierge I saw first—the real Vierge of *Pablo de Segovia*, his masterpiece.

THE ROOSEVELT MEMORIAL WINDOW

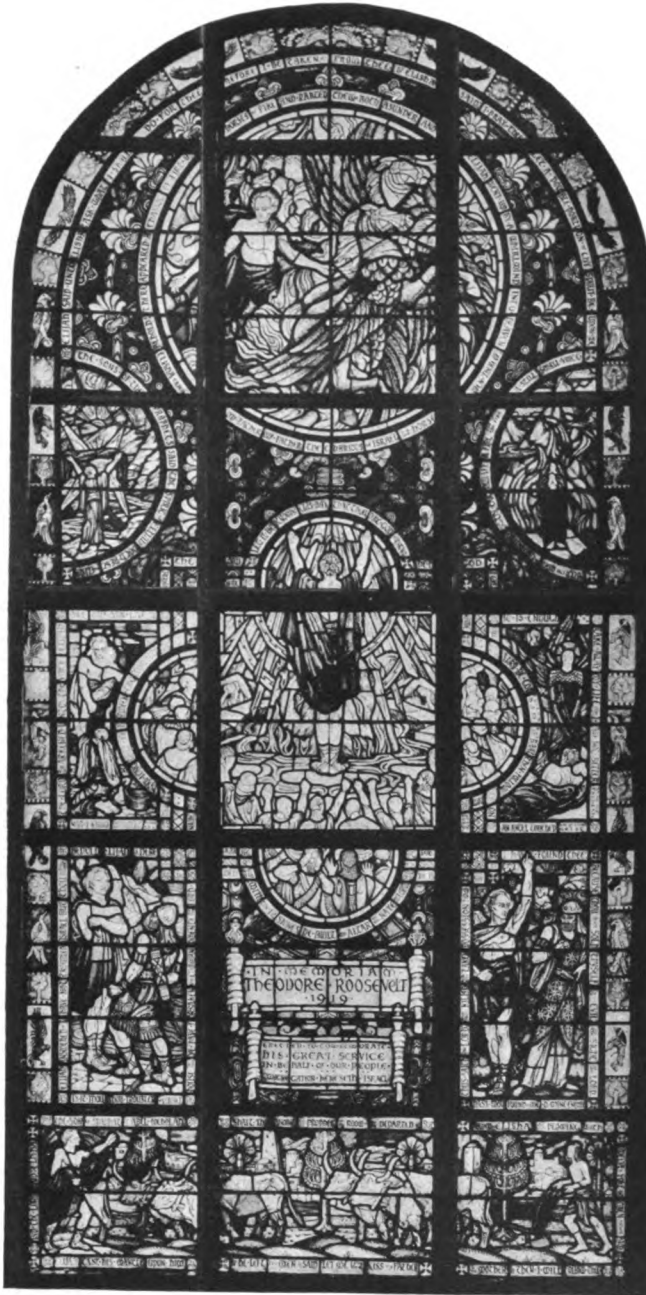
THERE has been much discussion concerning the most appropriate form for memorials to Theodore Roosevelt. One, however, has already been completed and dedicated. This is the window in colored glass illustrated on the opposite page which was designed by Miss Edith Emerson, and executed by the artist and the D'Ascenzo Studios of Philadelphia with criticism and advice from Violet Oakley. It is fourteen feet high by six and a third feet wide and is placed in the center of the north wall above the balcony in the Temple Keneseth Israel (a Jewish Synagogue), Broad Street and Columbia Avenue, Philadelphia. It is made of imported English antique glass, painted and leaded after the manner of the thirteenth century French and English windows, but Syrian in the character of the design. Miss Emerson has kindly given us the following little note of explanation with regard to the design:

"Elijah was chosen as the subject of the Roosevelt Memorial window because of the many qualities possessed in common by the great prophet of Israel and this great leader of the American people, among them fearlessness in any kind of personal danger; the courage to assail evil in high places; the

decisive mind which does not 'halt between two opinions;' the ability to inspire his followers and the younger generation with an equal zeal and fervor; tenderness toward the suffering and oppressed; obedience to 'the still, small voice,' which alone gives the ability to command others; active, vigorous, effective service in every cause which seemed right and good."

With reference to this window Miss Violet Oakley has made the following interesting comment:

"In studying this 'Elijah Window' dedicated to the memory of Theodore Roosevelt, and 'erected to commemorate his great service to our people' by the (reform) congregation Keneseth Israel, one is rejoiced greatly in realizing that here is indeed a revival of the glory that was *glass* in the greatest thirteenth century. The glory of light crashing through thousands of jewels making that divine music which can be heard only through the eye, ringing and resounding but the more as it breaks against and smites the mighty iron bars which hold the strongly leaded glass fragments bravely in their place. Upon such a musical instrument does the light of light play to us here a great spiritual



THE ELIJAH WINDOW

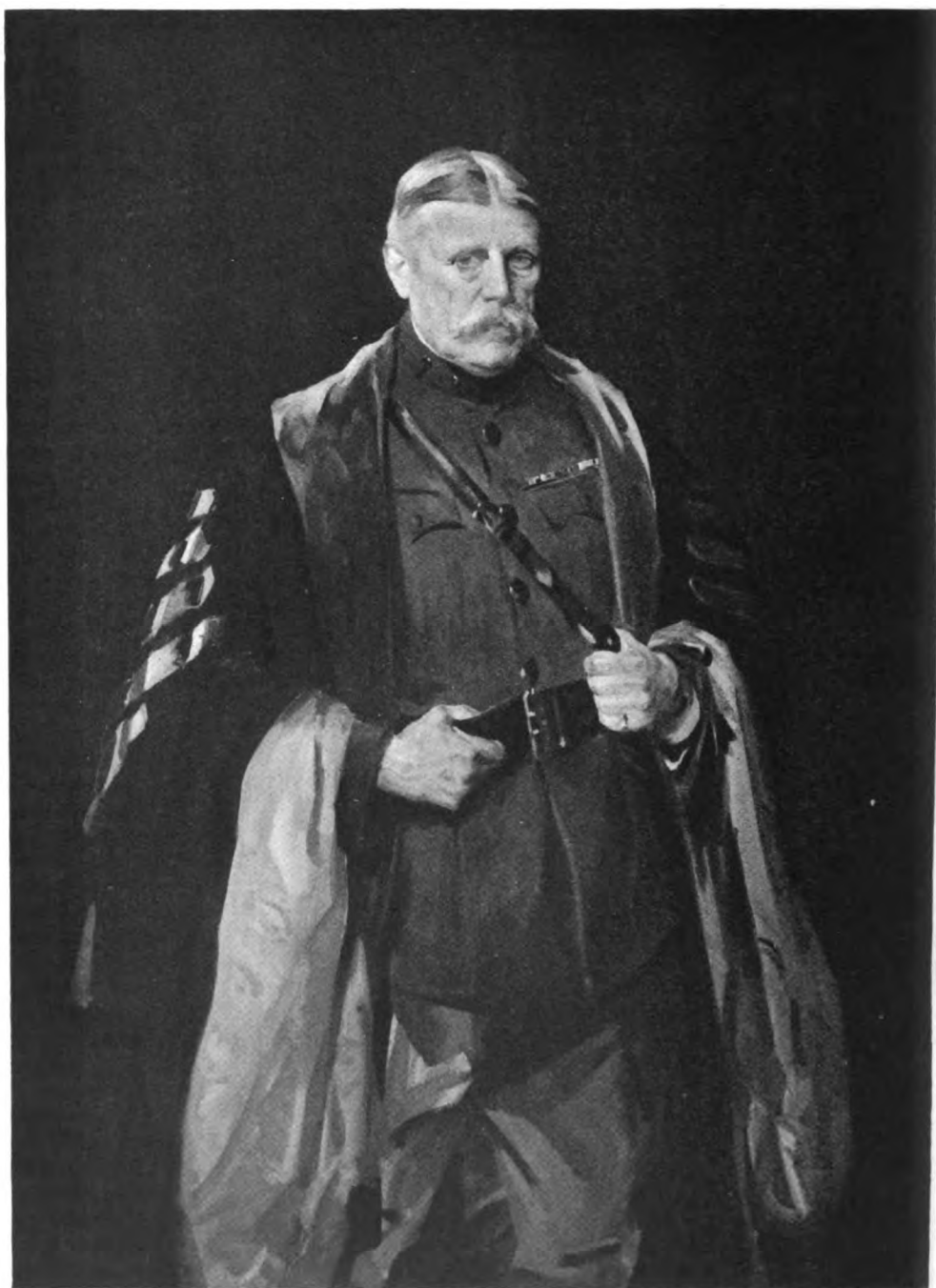
EDITH EMERSON

MEMORIAL TO THEODORE ROOSEVELT. IN THE TEMPLE KENESETH ISRAEL. PHILADELPHIA

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symphony of the life and message of Elijah. The hearing and the interpretation are free to every one who beholds and more and

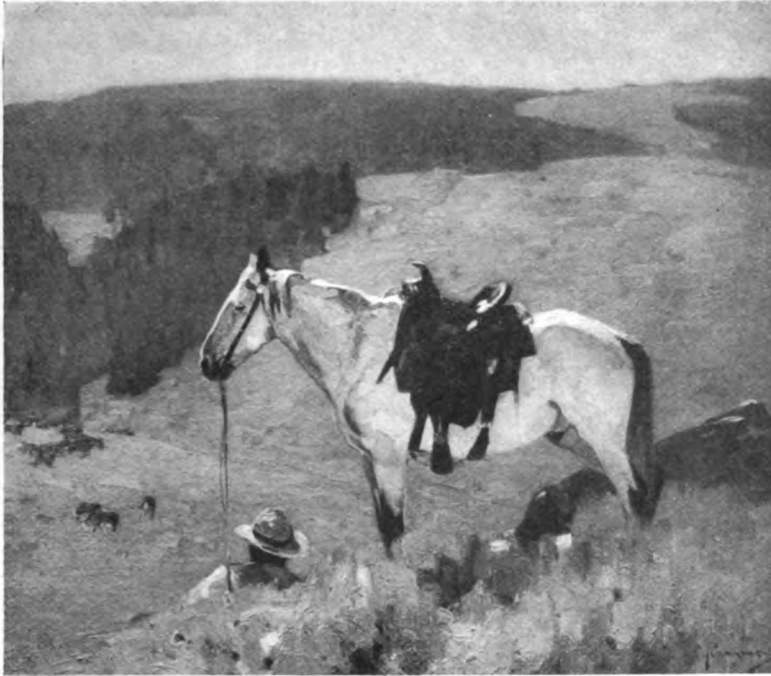
more of joy and meaning for whoso can dare to arise and follow with the young Elisha."



COL. RICHARD H. HARTE, C.M.G.

BY LEOPOLD SEYFFERT

ONE HUNDRED AND FIFTEENTH ANNUAL EXHIBITION OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS



ON THE RANGE

CARL RUNGUIS

THE PENNSYLVANIA ACADEMY'S ANNUAL EXHIBITION

THE One Hundred and Fifteenth Annual Exhibition of the Pennsylvania Academy of the Fine Arts, which opened on February 8th, and continued to March 28th, was disappointing, by no means upholding the splendid standard maintained in previous seasons. It would be difficult to say where the blame should be placed; possibly with the Jury of Selection, though more probably it should be laid merely to coincidence, a case of "Hobson's choice." Certainly the collection set forth did not represent the best of contemporary output from American studios. Such mischance is bound to occur, however, in connection with any annual exhibition which is assembled from works submitted by the artists rather than secured through invitation and it should not be regarded as in any way disheartening.

In the main gallery where one time hung Sargent's splendid triple portrait of three

English women—sisters—Leopold Seyffert's painting of "A Hunter" was placed. To the right an extremely virile portrait by the same artist of Col. Richard H. Harte, C. M. G. was hung, and to the left at a little distance Joseph De Camp's painting entitled "The Red Kimona" to which was awarded the Walter Lippincott Prize. Both of these paintings lent color to the room, Col. Harte being portrayed in an Academic gown with gorgeous emerald green facings.

There was interesting contrast between the painting by Mr. De Camp and a painting by Mr. Childe Hassam somewhat similar in theme, a young woman pictured against the light of an unshaded window. The diversity of treatment was striking.

At the end of this gallery hung J. Alden Weir's painting of two sisters in white lent by Mrs. Marshall Field, one of the best of this most talented artist's productions.

There were a remarkable painting of still-life in this same gallery by Dines Carlsen, and two exquisite flower paintings, one by Childe Hassam—a group of white Japanese iris—the other a bunch of snap dragons by Everett L. Bryant.

The exhibition as a whole was chiefly remarkable for the paintings of flowers which were shown. Arthur B. Carles who exhibited two inexcusable nudes, showed flower studies of striking interest and beauty. Mrs. Lillian B. Meeser showed a number of flower studies, extremely individual in manner of treatment and very decorative in effect. Everett L. Bryant's paintings of flowers, of which the snapdragons was only one example, lent colorful charm and real distinction because of inherent artistic quality.

There were several notable Indian pictures shown, among which mention should be made of "Hunger," by Walter Uffer, a painting of unusual quality, a brilliant achievement.

Charles Rungius showed two spirited pictures of typical western scenes, one entitled, "Cutting Out the Cows," the other "On the Range."

William Ritschel's painting of the sea "Where Shadows Linger, California," was strongly painted and fine in color, a notable work. And Daniel Garber's "Quarry" was an amazing achievement, a commonplace theme made romantic and beautiful through the artist's rendering in which multitudinous details were most skillfully subordinated to breadth of effect, a picture superb in color, subtle and at the same time strong.

There were numerous portraits. Charles Hopkinson was seen at his best in a portrait of a young society girl wearing a white satin smock, Wayman Adams showed a virile portrait of Dr. Morris Jastrow, Jr., Adelaide Cole Chase contributed a child's portrait which was both picturesque and significant, from Randall Davey came a character study of Capt. Dan Stevens, Lighthouse Keeper, which unquestionably "carried conviction."

At the head of the great staircase hung two large panels purposed as mural decorations for the Harrisburg Capitol, and lately completed by Violet Oakley. One represented "Washington Marching through Philadelphia going down to the

Brandywine," the other "General Meade and Pennsylvania Troops in Camp before Gettysburg." These panels complete the cycle of nine paintings entitled "The Creation and Preservation of the Union," which is to decorate the Senate Chamber and incidently memorialize great scenes in American history. No mural painting can be justly judged save in the place for which it has been painted, but these panels were found interesting in the extreme.

Among the sculpture set forth were works by such well known artists as Charles Grafty, Adolph Weinman, Malvina Hoffman, Chester Beach, Anna Coleman Ladd Robert Aiken, A. Phimister Proctor, Janet Scudder and Gertrude P. Whitney.

An extraordinary number of exhibitors at this exhibition were apparently of foreign parentage judging from their names, such for example as Einstein Olaf Drogseth, Luigi Maraffi, Vincenzo Miserendino, Aurelius Renzetti, Alexandre Zeitlin.

The prize awards in addition to that already mentioned were as follows: Temple gold medal, Ernest Lawson, "Ice-Bound Falls"; the Carol H. Beck gold medal to Eugene Speicher for "Portrait of a Russian Woman"; the Jennie Sesnan medal to Hugh H. Breckenridge for "Edge of the Woods"; the George D. Widener memorial gold medal to Malvina Hoffman for "The Offering" and the Mary Smith prize of \$100 to Mildred B. Miller for "In the Window."

Two years ago three little farming villages near Vitry-le-Francois were apparently nothing but a heap of ruins overgrown, utterly desolate, the waste of war. Now these same villages have returned to life as if a magic wand had been waved over the ruins; fine sturdy farm barns and comfortable houses have sprung up and the surrounding fields are all under cultivation. Everything is new and clean, but as like the old as possible. The buildings are of stone and brick, sometimes covered with plaster with red tiled roofs.

This is the result of the work of one of the Reconstruction Cooperative Societies, but the rebuilding has been done chiefly under the stimulus of the Society by the farmers themselves. Here is a splendid example of courage coupled with a sense of fitness.



THE RED KIMONA

BY JOSEPH DE CAMP

Awarded Walter Lippincot Prize

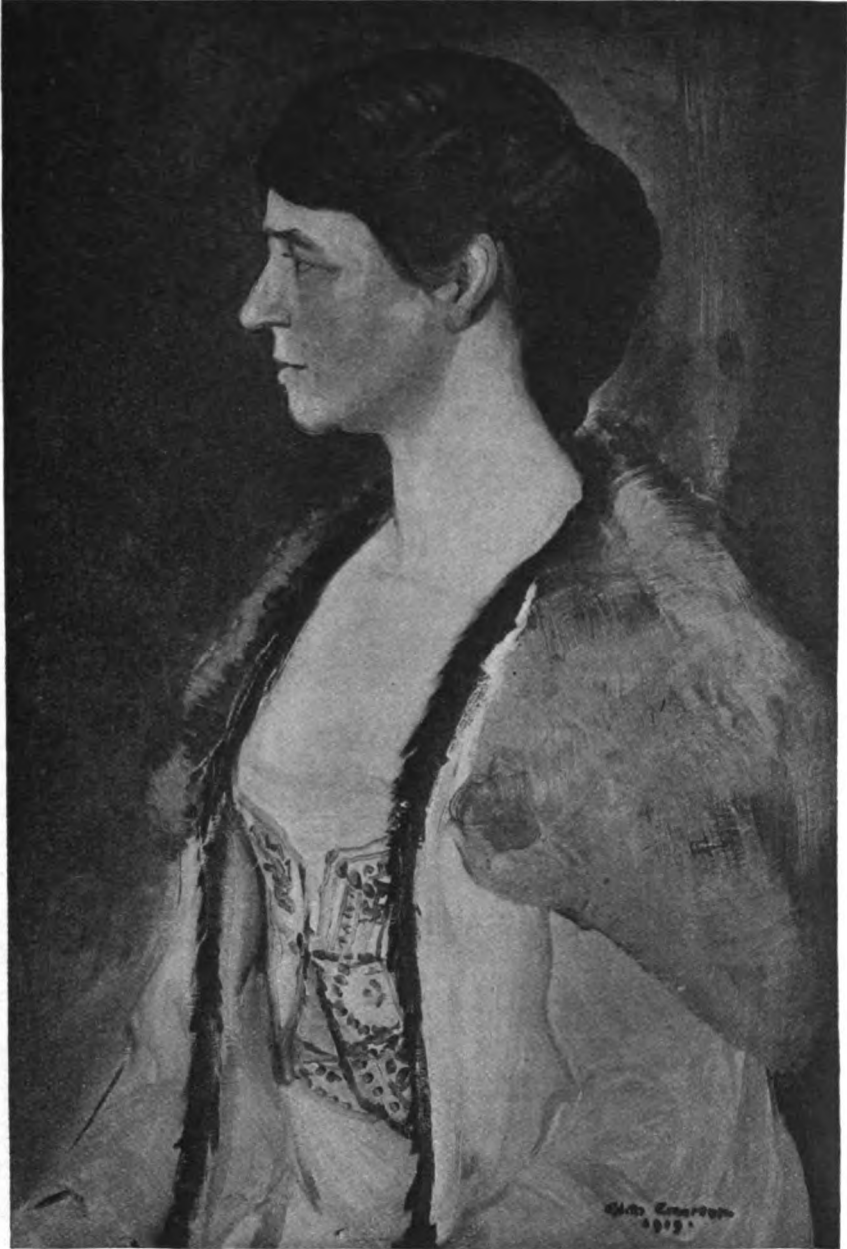
ONE HUNDRED AND FIFTEENTH ANNUAL EXHIBITION OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS



MARY SHIPPEN SCHENCK

BY ADELAIDE COLE CHASE

ONE HUNDRED AND FIFTEENTH ANNUAL EXHIBITION OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

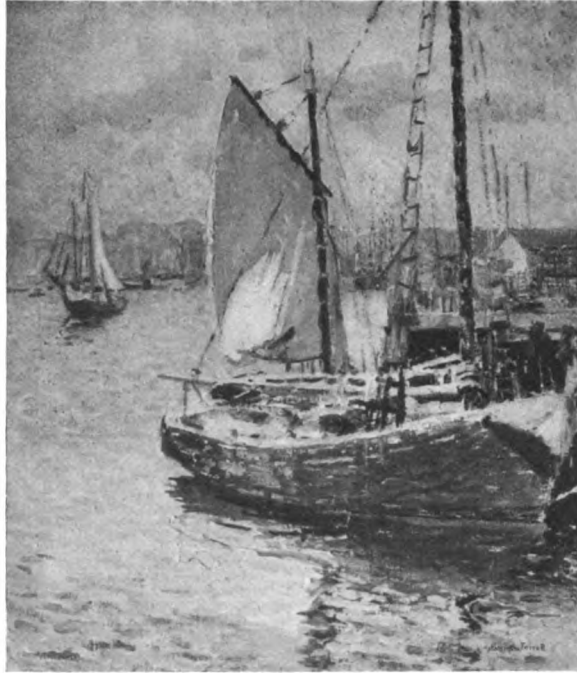


PORTRAIT: VIOLET OAKLEY

BY EDITH EMERSON

ANNUAL EXHIBITION OF THE FELLOWSHIP OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

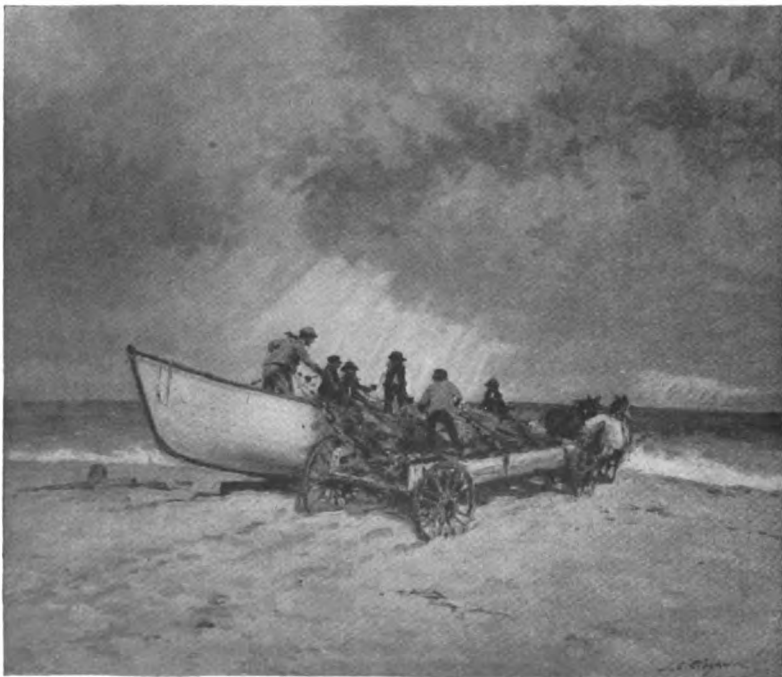
See note, page 225



A SUNLIT SAIL

KATHERINE L. FARRELL

ANNUAL EXHIBITION OF THE FELLOWSHIP OF THE PENNSYLVANIA ACADEMY OF
THE FINE ARTS



FISHING BEACH, MANISQUAM

JOSEPH C. CLAGHORN

ANNUAL EXHIBITION OF THE FELLOWSHIP OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS



MME. CARPENTIER AND CHILDREN

AUGUSTE RENOIR

METROPOLITAN MUSEUM OF ART
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AUGUSTE RENOIR

BY ANNA SEATON-SCHMIDT

IN the death of Auguste Renoir, France has lost not only one of her greatest artists, but a man whose wonderful courage and indomitable will were an example to all who knew him. Crippled from rheumatism for years, he at last could not walk even with crutches, and literally lived in a wheeled chair. His fingers became so twisted that he could no longer hold a brush, but he had it tied on to his hand and continued to paint until his death at the advanced age of seventy-eight. Yet in his later work there is no trace of suffering, only a deeper, fuller expression of the artist's joy in form and color.

For the past fifteen years he lived in the small village of Caynes, on the Riviera, where he could spend his entire time out of

doors. In his charming garden, flooded with sunshine, in sight of the snow-crowned Alps, this lover of light, of atmospheric effects, posed his models or rather, he observed them. "Above all do not pose" he would cry, "act as though I were not here," and the peasants would sit on the ground under the flowering fruit trees, while he painted with a freedom yet sureness of touch that astounded all who saw this crippled old man at work.

But he was accustomed to overcoming difficulties. His whole life had been one long struggle, first against poverty, then ill health. The son of a poor tailor of Limoges, France, he began at the early age of thirteen to earn his living by painting on china in one of the great manufactories.

He soon outgrew this too mechanical process and decided to become an artist. Going to Paris, with no money and no friends, he endured incredible hardships, accepting the most menial kind of work—anything that would enable him to study at the Beaux Arts. Here he became the friend of Sisley and Monet, his comrades in genius and poverty. Later, he painted the owners of restaurants and their children in return for food. For many years he sold his pictures for a few francs. Pictures that today are the coveted possessions of Museums that have bought them for hundreds of thousands of francs.

Even in his darkest hours he never despaired, he always knew that someday he would conquer. "For twenty years my paintings did not sell, but I kept on with them. If my food was little and my daily expenses had to be very small, that was not the question that I considered. It was what I was accomplishing in my painting."

He was almost fifty before he earned sufficient to travel in Italy, that land of his dreams, and from which he gathered so rich a harvest, for Renoir learned from all the great artists of the past, as well as from nature.

He was never content with his painting and was always striving to improve it. At 70 he exclaimed, "At last I begin to understand my *metier*." For thus he regarded himself as an indefatigable workman. He always regretted that the teachings of the old masters, as to grinding and mixing colors, had been lost, fearing that in time his canvases might lose their brilliancy. Never was an artist more simple, more sincere. He never tried to please the public, to win fame or honors. He painted because he was born to paint, because nothing else satisfied him.

Like Rodin, he loved every manifestation of life, loved it with a passionate desire to reproduce it on his canvas. His children, his young girls, his women all are quivering, vibrating with life. A modern of the modern, he envelopes them in a luminous atmosphere that also vibrates. Nothing seems stationary, yet no one modelled with more firmness and solidity.

In spite of his long years of incessant study, he painted by no rule, he had no fixed palette. "I look at a nude, there are

myriads of tiny tints. I must find the ones that will make the flesh on my canvas live and quiver."

Like all the great artists of the past, he first experienced a profound emotion and then endeavored to express it through his work. This is why his art is so intensely personal. His flowers, his street scenes, his fetes, his portraits, all are his own, revealed to us through the sensitized vision of a poet. He mingled with the people on the great boulevards of Paris, he experienced their joys and painted them with a happiness in his heart that reflected the gay atmosphere of their fetes and outdoor holidays.

But it is as the interpreter of the charm of woman that Renoir will probably be best known to future generations, not only of her physical loveliness but of that far more subtle attribute by which she fascinates and attracts. Many of his very young children already possess this indescribable charm.

In the portrait of Madame Carpentier and her two little girls, reproduced herewith, we have also a beautiful decorative quality that was strongly marked in all his larger works; for this artist possessed the decorative sense of the French mural painters and it is to be regretted that the Government gave him no orders for the adornment of her public buildings. He has, however, left more than enough splendid work to place him in that long line of artists who have upheld the great traditions of French painting which have come down unbroken from the renaissance. Artists like Watteau, Millet, Rousseau, and Puvis de Chavannes, who were not only great painters but great men, were willing to suffer every privation rather than lower their ideals of art. It is to such artists that the world owes the glory and splendor of French Art.

According to *The American Architect*, the Prado Museum, which has lately celebrated its centenary, is soon to be doubled in size, a large new building having been added as an annex. The collections which will be housed in the new galleries include the chief masterpieces of Velasquez, notably "Las Meninas" and "The Crucifixion," works by El Greco, Titian, Rubens, Poussin, Claude Lorrain and Goya.

ART AND THE PRESENT HOUR

BY LAURA W. SCALES

DURING these years of war just past, an art museum has perhaps seemed the place the farthest away from the current of things, for in a time when usefulness and efficiency were the only measures of value, where self-preservation hung in the balance both for persons and nations, beauty and art hardly seemed a necessity and even questioned their right to existence. Why is a bandage? Why wheat? Why a ship? No one put to himself such questions. The answers were self-evident. But to ask, Why is Art? was to approach shaky ground. Yet our soldiers and sailors walked firmly up to it and over it. They came with unusual frequency to our museums, for, as one said, "You can't think what it means to us who are being trained for war to come to a place where nothing is of value except for its beauty."

The war is over, but no one imagines that we are done with questions. They may not come at us from the point of the revolver as they have in these past four years, but they are threatening enough. Shall the masses rule? To what end? Shall it be the full dinner pail? Shall it be an eight-hour day? And in the midst of such uncertainties, art again wonders where its place is. But these questions unlike those of war times admit of alternatives or corollaries. Shall it be the full dinner pail or the "soaring spires that sing man's soul in stone?" Shall it be an eight-hour day, and then what of the other sixteen? Shall the people be feared or may they be trusted? In other words here in the concrete, ready to be lived by, are the things we have so easily been bandying about on our lips—democracy or tyranny, liberty or force, materialism or ideals— which?

Along with education and religion it is obviously the opportunity of art to show what place, if any, it has in our national life. In America education and religion have a big start, and art a bad handicap. For almost all of us, descendants of the Puritans in thought if not in body, count education a *sine qua non* and few of us care to face a civilization lacking the elements of

religion, love of God and the service of man. But art we are not in the habit of recognizing as a universal need. We have relegated it to a special place where only the chosen may walk. Some few among us, we knew, could appreciate and make good music, good buildings, good statues and good pictures, done according to special canons of art.

Why they called some of them good we didn't always understand, but the artists went on apparently not much bothered if we didn't. It was inevitably more or less of a mystery and we had to leave it to them. And if of late many of them have been soaring farther and farther from our understanding, we recognized it as what was going on everywhere in a world of experts; in art as in the factory specialized work was the rule. We went to hear their music, and could not catch any tune, but our feet jumped round to the queer jiggly rhythm, and we satisfied our brains with knowing it was the new way. We went to see their statues and their portraits and their landscapes, and sometimes there was so little for our minds to grasp that we might as well have had a bare photograph—done while you wait—only ten cents at any corner, and sometimes they were fanciful things so involved in meaning that no label, nothing short of a treatise, could illumine our stodgy minds. And sometimes if we asked what their pictures were about, we were looked at askance. Pictures nowadays weren't *about* things—the subject was incidental or lacking. But look at the color, the values, the vibration, the balance, the design! There were other words but we seldom heard them for we had stopped short at the color. That we could not miss. Sometimes it bumped and jarred and hurtled its way into our senses much like the beat of a jazz band; sometimes it was so exquisite in harmony that we bathed our eyes in it.

But all of this, everything, we in our ignorance accepted as Art. Though we couldn't keep up with it, it was something to know that Art too belonged to the Progressive Party and was moving on to things

new and different, even though far removed from the world we lived in. Perhaps some day we could take time off and learn a bit and have a chance to like it, as the critics all said we would if we only knew how. But obviously this art played no part in the tune to which we of the rank and file marched each day.

In the great ages of art, however, things had not been like this. There was no gulf fixed—the prophets on one side and the unenlightened gaping in darkness on the other. In Athens in its great days, it was the people sitting from sunrise till late in the day who assisted in judging the dramas of the year and gave their awards to an Aeschylus or an Aristophanes. In Florence (according to Vasari) when Cimabue made a picture of a Madonna and angels larger and more life-like than any painter yet had done “it happened that this work was an object of so much admiration to the people of that day—they having never seen anything better—that it was carried in solemn procession with the sound of trumpets and other festal demonstrations, from the house of Cimabue to the church, he himself being highly rewarded and honored for it.” (Was this their sort of May-day parade in the thirteenth century?) In France, in the days of cathedral building, it was often the very stone masons who had laid the walls who turned to carving the Gothic statues of Madonnas and saints for niches and doorways. And when the artists of the Middle Ages or the Renaissance designed tapestries or painted pictures, they were in the habit of showing over and over again, the old, old stories loved by the people—the lives of the saints, the deeds of the heroes, the love of Mary for her child. “And the people received them gladly.”

That is just where the difference comes today. How many of the people now look to art for food for heart or mind! And how many of those who make art dare trust the people for whom art is made! The artist sees their red plush furniture, their craze for the colored Sunday supplement, their identification of all life with the movies, and he shudders. Art and vulgarity cannot mix, he says. And certainly art that is commonplace, trifling or sensational is not the need of the hour.

But, as we are all the time saying, There has been the war; we have been learning things. Even the impossible has sometimes happened. In 1916, we did not want war; we had nothing to gain by it, we cared for money-making and for personal and national self-development, and in the welter of our jarring races there was no such thing as a national idea; so we heard on all sides. But the call went out from a leader who had been studying the mind of the people. Disunion, materialism, the slacker's instinct, all were apparent on the surface, but “when half-gods go, the gods arrive.” He sounded the call to war not to prove ourselves no slackers, nor to boom the country, and not even to avenge wrong, but in the name of the ideals of liberty and democracy and brotherhood. And so we had the answers in the astonishing working of the draft, and in the overwhelming enlistment of men, women and children everywhere. When the response to an ideal was asked for, what became of the melting pot? Chinaman, Jew, Greek, Pole, Irishman, German-American, they all fought side by side. “And who would have believed it?” most of us said. But there were a few among us who had lived nearer the heart of things and who knew better. “What's all this fuss?” they said. “Of course the results would be what they are. These people always had the stuff.”

How is it then? Can others borrow a leaf from the journal of war times. Can the artist sound a call compelling enough to draw men to his standard? In spite of what he sees, is there an army of would-be beauty-lovers which only waits the signal to follow his lead? To turn a lot of potential slackers into patriots has been one proud achievement of the war; to turn the devotees of cheap and vulgar things into seekers after what is lovely and what is of good report, is this not one of the urgent tasks for these restless after-war days? And if it is to be done, it is the business of Art to do it.

As never before, happily, Art has power to do it. For in the old days it was often badly handicapped by poor technique, inadequate materials, an unscientific palette or a narrow point of view, now its reach is world-wide and its knowledge and resources

are almost limitless. And since today, "the world is so full of a number of things," there must be ideas demanding expression and thoughts waiting to make their appeal through the forms of beauty. "In every epoch of great and creative art we observe an identical phenomenon—the artist is preoccupied with his theme—we are apt to forget that beauty has never been reached except through the necessity that was felt to deal with the particular subject."* Now in a world fermenting with ideas, there can be no lack of subject or theme for the artist. He has before him both old themes and new ones ready for his choice, and if he has first the understanding heart, new themes will link themselves with what is enduring, and old ones will become fresh and will live again.

Within three days of each other two of our chief musicians gave each a concert in the same hall. The playing of both was a feast of delight. But there the likeness stopped. The one was young, the other mature, the one a violinist, the other a pianist, and they gave programs wide apart in their conceptions of beauty. The young violinist played mostly modern music, difficult, baffling, alluring, revealing a skill that was breath-taking, demanding new perceptions of its hearers. The pianist played one of the long-familiar Beethoven concertos. Many in his audience had doubtless played it themselves, many more knew its theme and harmonies by heart. Yet as he played it, so pure were his singing tones, so deep and fine his interpretation that its familiar beauty became a new and compelling beauty, and the piano itself seemed an instrument never realized until now, and one's ears discovered new regions of sound, fairy-like, enchanted, never penetrated before, as the delicate tones of his playing went on.

It took a great master, as it has always taken a great master to put life into the old and familiar things. It is a Rembrandt, a Handel, a Millet, a St. Gaudens who can catch up the commonplace and the old and turn them into the ever-new, and who yet is also the pioneer opening up new epochs in art. For they look below the surface and see truer than the appearance of things. They have the vision, we say;

*Coomaraswamy, A. K.: "The Dance of Siva".

but Rembrandt nursed his by haunting the streets of his city, the gathering places of the old pedlars and the meetings of the people. Millet studied and loved the peasant, and felt his oneness with the great mysteries of Nature. Through entering into the spirit of Lincoln, St. Gaudens could make of awkward coat and trousers a fitting and dignified dress for his great statue. These men lived where the fundamentals have full swing. And it was not an accident that they knew thoroughly the people of their day. Out of the great reservoir of the life of the people, they dipped up continuously subjects, motives and inspiration for their art.

The artist today naturally shrinks from following their example. Times have changed. Ours are not the picturesque streets of Amsterdam. Our farmers do not wear blue smocks and stockings of twisted straw. On our streets the artist sees the unsuitable, unlovely lace curtains in the windows of the people, he sees the girls' tawdry over-dressing in pink flimsies and high heels, he hears at the movies a mellow organ accompaniment to a murderous scene on a Mexican ranch and escapes finally from an encore, often repeated, to a song ludicrously banal in its bathos. If this is really what they like, if this is what one must do to please the people, poor Art, she may as well sign her terms of surrender without parley.

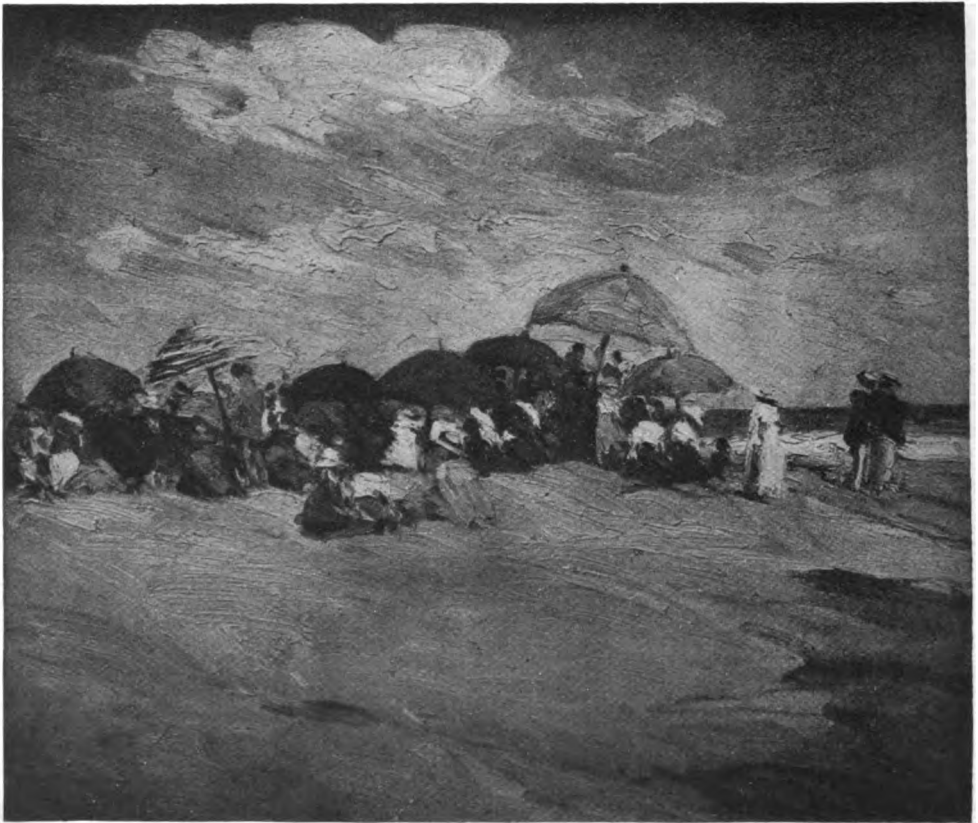
But there are other sorts of courage than that of the battlefield, and other interpreters than those of tongues merely. The artist may dare to look at the tawdry lace curtains until he suspects that they are only the poor dress put on by a sense of decency, and the gaudy clothes of the shop girl are a symbol of self-respect, copying as well as may be her more elegant and never-to-be-doubted respectable sister of a more fortunate class. He listens again and hears the organ speak with the great voice of reverence in spite of its compromising setting, and the song about mother's kiss—the sweetest kiss of all—may, he reflects, really touch hearts less over-worked by a thousand experiences of life and books.

Do people only need some one to interpret them to themselves? Are they only waiting for the great master who can shift

the scene from movies and cheap ugliness to deeper satisfaction? For these underlying things—decency, self-respect, reverence, love—are the essentials, the very sources from which art feeds when at its best. And when it rises up refreshed from such good food, it has power by means of its own good taste and love of beauty to transmute trifling sentimentality into clean sentiment, and to pass through curtained windows to the making sweet, neat and harmonious the whole room in which decency lives.

One would like to see the artist—musician, painter, architect and dramatist—step in, bold and devoted enough to play each his part in these times, and one would like to see the people responsive with a clearer

appreciation of their own needs. He stands on the one side with his great resources of technique and his chances for quickened insight, and on the other side are we, the people of the nation, with our ignorance and bad taste and our really decent aspirations. And more than ever we are asking, What shall we do with our time? Where shall we get our enjoyment? What are we really after? Surely art, along with education and religion, must have something to say to help us answer these questions. And how better can it answer them than by fathoming the spirit of the people and giving them back their best, transformed by the knowledge of a trained mind and the vision of a lover of the good and beautiful.



A SEPTEMBER MORNING ON THE BEACH, OGUNQUIT, MAINE

NELLIE A. KNOPF

BULLETIN

THE AMERICAN FEDERATION OF ARTS

Col. Roosevelt's Endorsement of the Federation

It takes very little time to make history and even less time to forget it when it is made. We are, therefore, only to be reminded by Mr. Glenn Brown, formerly and for many years the secretary of the American Institute of Architects, in an article on Roosevelt and the Fine Arts, published in the *American Architect*, that Theodore Roosevelt was heartily in favor of the formation and in sympathy with the aims of our American Federation of Arts. This approbation was expressed in a letter written at the White House on April 30, 1908, addressed to Senator Root who was then Secretary of State and one of the organizers of the Federation. It reads as follows:

My dear Mr. Root:

I am gratified to know that you are taking an active interest in the movement to organize a National Federation of Arts, and shall do all I can to promote it because such an organization can be made very effective for good. It will encourage our native artist; it will aid in the establishment of galleries and schools of art; it will promote municipal leagues and village improvement associations; it will encourage higher standards of architecture for our public edifices, our business blocks, and our homes; also do much to educate the public taste.

I am glad to learn it is proposed to hold a convention in Washington and you may count on me to do my share in making it a success.

Very sincerely yours,
(Signed) THEODORE ROOSEVELT

HON. ELIHU ROOT,
Secretary of State

In his comment Mr. Brown has said:

"Roosevelt in this letter cast his influence with the Federation of Arts, an organization which has grown from a small beginning to more than 200 chapters throughout the United States. This association in the past nine years has made a notable record in the public service by initiating legislation that would benefit the fine arts and opposing the enactment of detrimental laws. By traveling lectures and exhibitions as well as through the pages of its magazine it has encouraged and fostered every branch of art."

This is high praise and will be greatly valued, we believe, by all of our members, who through their interest and support

have made and are making the work possible.

An Exhibition of Italian Handicrafts

The Italian Government and the Italian-American Society are assembling an exhibition of contemporary Italian handicraft which is to be circulated in this country under the auspices of the American Federation of Arts in the interest of art, the advancement of the arts and crafts and the increasing of friendliness between the two nations.

Mr. Gorham Phillips Stevens, Director of the American Academy in Rome, is acting as the American Federation of Arts' representative in Rome. Mr. Harold Donaldson Eberlein, author of several well known works on the decorative arts, has gone to Italy to assist the Italian Government in assembling the collection and will prepare the catalogue.

The collection will be valued at approximately \$35,000 and will require about 2,500 square feet of floor space for its display. It will include jewelry, metal work, printing and book binding, textiles and weaving, lace and embroidery, and is to be upheld to a high standard of merit.

A feature of the exhibition will be a choice collection of large photographs of Italian architectural subjects, palaces and villas, town and city pictures and landscape, as villa gardens, etc. They will serve as a background for the exhibit, re-creating to an extent the atmosphere in which the craftwork was produced.

Pictures of the A. E. F. at the Front

The American Federation of Arts has added to its traveling exhibitions an important collection of drawings and paintings of the A. E. F. in France completed by Captain George Harding since his return to this country and since being free in the inactive list of the reserve corps, from sketches made while a member of the A. E. F. at the front.

This collection comprises 34 pictures in color and black and white and 18 sketches.

The drawings were designed as a complete

group of impressions and cover the Marne defensive and offensive, the St. Mihiel offensive, the Argonne and entrance to Germany. No restrictions were placed on the artist by the Army. As a Captain his orders allowed him to circulate anywhere in the advance zone at all times. This permitted him the greatest freedom of action. The drawings have been commended heartily by Major General McAndrew, Chief of the General Staff of the A. E. F. as well as by artists and art critics.

Captain Harding is one of the foremost of our American illustrators. His work is virile, artistic and very sincere. His choice of subjects is admirable, giving a graphic and truthful but not exaggerated presentation of the part that America took in the Great War.

The Exhibition will be shown in Charleston, S. C., in April and in Savannah (Telfair Academy) in May.

The Convention

Plans are progressing for the Eleventh Annual Convention of the American Federation of Arts which as announced last month is to be held in the Metropolitan Museum of Art from May 19th to 21st.

The first session on the morning of May 19th will be devoted to "The Federation." There will be an opening address by the President, Mr. Robert W. de Forest, and reports by the Secretary and Treasurer. Three subjects will be presented for general discussion, first, "How Can the Federation Extend Its Influence and Membership." second "Traveling Exhibitions—Their Kind, Quality and Routing," and third, "Art in the Home—How the Federation Can Best Encourage It!" "Can the Present Policy of Exhibiting and Selling Prints Be Extended to other Fields." It is earnestly hoped that delegates will come prepared to enter heartily into these discussions and make practical suggestions in order that a definite constructive program for the coming year may be formulated.

The afternoon session of the first day will be devoted to "The Establishment of Art Museums" as a branch of the Federation's work and the topics presented will be "How to Establish an Art Museum," "Museums as Community Centers" and "Museums and the Industrial World."

These will be short constructive papers presented by authorities followed by discussion.

"Museum Problems" will be considered at the morning session Thursday and the topics presented will be "Transient Exhibitions," "Building up Permanent Collections," "Lending Collections" and "How to Reach the People"—by means of lectures, music, moving pictures, docent service, advertising, private views, etc. These twenty minute papers will likewise be followed by five minute speeches in open discussion.

There will be no session in the afternoon. Instead the delegates will be given this opportunity to inspect the Metropolitan Museum collections, which, as elsewhere announced, are to be enriched by loans in honor of the anniversary celebration. There will also be a possibility on this afternoon of holding group conferences.

The morning session on the third day will have as its general subject, "The Peoples' Picture Galleries" with "Billboards," "Shop Windows," "Illustrated Papers and Magazines" and "Moving Pictures" as sub-topics. These are live subjects of peculiar interest as most closely related to everyday life, not of a class but of all classes, and their discussion should prove of special value to the representatives of associations who recognize art as a factor in civilization.

The afternoon session will take under consideration, "The Federation's 1920 Program." Reports will be presented by the Committees on Extension of Federation Activities, Traveling Exhibitions, The Establishment of Art Museums, War Memorials, etc.

It is hoped that arrangements may be made for the delegates to visit at a special time the Brooklyn Museum and the Museum of the Hispanic Society, both of which are of great interest.

Luncheon will be served each day in the cafe of the Museum.

On Friday evening a series of round table dinners will be given, as last year, at the Hotel McAlpin, giving the delegates opportunity to get together and further discuss matters of common interest.

On Saturday, May 22d, the delegates are invited by Mr. Louis C. Tiffany to visit

Laurelton Hall, Oyster Bay, Long Island, Mr. Tiffany's country home, where he has lately established, on the Louis Comfort Tiffany Foundation, an Art Institute of a particularly beneficent and unique order. This is an exceptional opportunity and one of which all delegates will wish to avail themselves.

The New Art Annual

About the time this number of THE AMERICAN MAGAZINE OF ART is issued, Volume XVI of *The American Art Annual* should come from the press. The delay in publication has been largely caused by the printers' strike in New York which extended over the months of November and December.

This volume includes not only a review

of the Year in Art, a list of the art museums in the country with reports of recent activities, and a list of art societies, organizations, schools, etc., and auction sales for the year, but also the *Who's Who*, a directory of more than 5,000 painters, sculptors and illustrators with addresses and biographical notes.

The Blashfield Print

There has been great difficulty in securing appropriate paper for the publication of the drawing by Mr. Blashfield which is to be sent this year in fac-simile to all associate members of The American Federation of Arts. A beautiful plate has been made and it is hoped that the print will be ready for issuance shortly.



RETURN FROM PASTURE

EDWARD C. VOLKERT

Alexander M. Hudnut Prize, New York Water Color Club's 1919 Exhibition

SOLD FROM ONE OF THE AMERICAN FEDERATION OF ARTS TRAVELLING EXHIBITIONS



DAWN

BY MAX WIECZOREK

See note, page 232



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See note, page 232

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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BILL BOARDS ON THE COUNTRY ROADWAYS

In the January number of our magazine was published a series of sketches by Mr. Joseph Pennell of bill boards showing their present use, together with comments made by the artist on the artistic menace of this form of advertising. In a subsequent number we gave place to a plea by Mr. Thornton Oakley, the well known illustrator, for the improvement of the poster artistically rather than its abolishment. Elsewhere in this number will be found an account of a meeting held in Philadelphia at the call of the Fellowship of the Pennsylvania Academy to consider the regulation or the abolishment of the bill board. During these months we have had several exceedingly interesting and open-minded letters from the representatives of the American Bill Board Association and bill board advertisers, and we have been surprised at the zeal for art which our correspondents have evinced. There is an evident desire on the part of those who control this type of advertising to utilize the best artistic ability obtainable with the purpose of improving the character of

display. This is eminently commendable and obviously encouraging. That art and commerce should thus unite all are agreed. There are certain features, however, in connection with the bill board question which should be taken under consideration before giving too hearty approval to advertising of this character even when artistically fine.

In order to demonstrate the appreciation on the part of the bill board advertisers for the value of art in advertising, a copy of the *Poster Magazine*, published in Chicago and devoted to poster advertising and poster art, was kindly sent us by a representative of the Poster Advertising Association. While demonstrating the fact that the poster advertising men are anxious to obtain artistic posters, this publication also provides considerable material for serious consideration and thought.

For example, the opening article which is on "Posters and the Winter Tourist" has as a sub-heading the following, "Flower strewn Dixie Highway an appropriate setting for colorful twenty-four sheet posters," and in the article one reads that "all of our old friends will be seen along the joy trail of the Dixie Highway where they take on a new charm because of their delightful setting."

What a picture that brings to mind! A continuous double line of bill boards with twenty-four sheet posters advertising all sorts of merchandise which the tourist may or may not desire, from Virginia to Florida. No longer "a flower strewn Dixie Highway," but a poster-hedged highway.

Furthermore, the writer of this same article graphically explains the advantages of this type of advertising. "People *must* see them." "On the open road every ad has preferred position." "You do not *have* to read a magazine or a newspaper but the roadside bill board you *can not* escape." Furthermore, the author of this engaging article admits that to him there is "more real romance in the story of a successful business than in a ton of scenery." He prefers posters to trees and mountains, blue sky, clouds and birds. They are to him "significant of the times—significant of Americanism." They mean that "prosperity counts for more than a vase or an old valentine."

Are we ready to make the exchange?
Are we willing to admit the impeachment?

Granted that a poster by Maxfield Parrish may be a work of art, may delight the eye, may charm the senses, may it not spoil a fine bit of landscape?

The primary purpose of a poster is to sell something, it is neither philanthropic nor altruistic and unless it fulfills this purpose it fails to be a good poster. It is begging the question to say that poster advertising is a matter of "public benefit," for although it is true that unless the merchant has a good article to sell, the large sums expended in advertising will only prove of temporary benefit, still it should be remembered that it is not the quality of the article which sells it, it is the amount of money and brains that is put into the display—the amount of space purchased and the amount of skill or art employed.

Furthermore, what limit is to be put on this form of advertising? One single poster in a stretch of many miles would not be seriously objectionable, but is there anything to prevent all the roadways and all the choicest spots being lined or hidden by bill boards? Has not every merchant the right that any one merchant has to use this form of advertising, and if so what defence has the public?

It is truly said that bill boards on the open road *must* be read. To an extent therein lies their peculiar objectionableness. As free born American people why should we allow any one to compel us to read about his particular wares any more than we should permit the maker of these wares to stop us and harangue us on the street corner?

Seen in this light are not bill boards on the country roadways an infringement of private rights?

Bill boards properly regulated may be permissible in the towns and cities—and the more artistic the better. But bill boards on the country roadways no matter how attractive as works of art are certainly, to say the least, out of place—and unless they can be proved an essential adjunct of trade and civic betterment, which we do not think is possible, they should be promptly abolished by appropriate legislation, before more of our "flower strewn highways" are thus completely despoiled.

NOTES

THE METRO-
POLITAN
MUSEUM'S
FIFTIETH
ANNIVERSARY

The spring of 1920 marks the fiftieth anniversary of the foundation of the Metropolitan Museum, and its Trustees propose to make an especial effort to celebrate this event in a manner which shall not only be worthy of the occasion, but shall emphasize the importance the Museum has attained as a national institution in the first fifty years of its growth, and shall also show the interest which the people of New York take in its progress and welfare.

As one feature of this celebration it is proposed to make an exhibition in which every department of the Museum shall have its due share; and it is desired to do this, first, by displaying its own collections at their best, and second, by supplementing these with works from private collections in and about New York, where its material can be enriched by such loans. Objects thus lent would not be segregated into a loan exhibition by themselves, but would be placed in the galleries of the several departments together with the Museum's objects of a kindred nature, and would be properly labeled with the lender's name.

If this project can be successfully carried out, it will not only be a testimony to visitors of the friendly relations that exist between the Museum and the private collectors of the city, and the readiness of the latter to join in the Museum's celebration, but will result in an exhibition which will be memorable for many years. It is hoped to open the exhibition early in May.

THE WASH-
INGTON
SOCIETY OF
THE FINE ARTS

The Washington Society of the Fine Arts has just completed a most successful season. This Society was organized fifteen years ago and has a membership of over a thousand. Under its auspices have been given during the past winter a course of illustrated lectures on, "The Florentine Renaissance in Sculpture and Painting," by Charles Theodore Carruth which have been beautifully illustrated by remarkable colored slides; a course of literature lectures which has

been given by William Lyon Phelps, Mr. and Mrs. Charles Rann Kennedy, St. John Ervine, William Butler Yeats and Richard E. Burton; three conferences, one on Music when the principal speaker was Thomas Whitney Surette, one on the Drama at which Granville Barker spoke on the "Only Possible Theatre," and one on Art at which Joseph Pennell lead the discussion by pointing out the value of "Art as a National Asset."

Besides this, the Washington Society of the Fine Arts has conducted a series of evening orchestral concerts given by the New York Symphony Society under the direction of Walter Damrosch and a series of song recitals at which the following were heard: Greta Torpadie, Francis Rogers, Ruano Bogislav, Walter Bogert and Eva Gauthier.

These lectures and recitals, because of their high standard and educational value have, through the permission of the Board of Education, been given in the handsome auditorium of the Central High School Building which seats approximately 2,000 persons and the audiences have ranged from fifteen hundred to twenty-two hundred persons.

The orchestral concerts have been a special feature, Mr. Damrosch in his inimitable manner at the piano analyzing the chief compositions and thus making them more significant to the audience. Seats for these concerts have been sold to members of the Society and others at the moderate price of fifty cents to one dollar each, thus enabling those of exceedingly moderate means to hear the best music.

The Washington Society of the Fine Arts is not only a chapter of the American Federation of Arts and closely allied to it, but in a way it is the parent of the national organization having initiated the plan for its formation. It has naturally been peculiarly in touch with national art problems and has done much toward furthering the advancement of art at the National Capital.

Believing that local interest must be increased by general knowledge, it has for several years subscribed for THE AMERICAN MAGAZINE OF ART for all of its members and the results have, it is thought, amply justified the belief.

Besides giving the courses of lectures, lecture-recitals and concerts this Society assists the local art organizations in holding annual exhibitions and takes an active part in the promotion of civic art in its various phases. It is distinctly a live, up-to-date organization. The president is William Bruce King and the secretary is Leila Mechlin.

BILLBOARDS A meeting of representatives of the leading art and civic associations in Philadelphia to discuss the billboard menace was held at the Pennsylvania Academy of the Fine Arts on the afternoon of Monday, February 9th at 4 o'clock at the invitation of the Fellowship of the Academy. Miss Mary Butler, a Vice-President of the Fellowship, presided.

All of the art societies and the architectural organizations were represented by delegates as well as the Colonial Dames, Daughters of the American Revolution, the Civic, New Century, Philomuseum, Little Gardens, Garden Club of Philadelphia, the State Art Commission, the City Art Jury, Five chiefs of city departments were there or sent representatives. One of the speakers was the Assistant City Solicitor. Among the other speakers were Mr. Joseph Pennell, Mr. Andrew Wright Crawford, Mr. Albert Kelsey, Mr. Wilson Eyre, and Miss Leila Mechlin, Secretary of the American Federation of Arts.

Two resolutions were presented, one by Mr. Pennell, the other by Mr. Crawford; were adopted in spirit and referred to a Committee to be formulated and presented at a mass meeting to be held at a later date.

The resolution by Mr. Pennell urged that steps be taken to remove at once all sky-signs, billboards and other forms of outdoor advertisement and that an ordinance be introduced into councils to prevent the erection on public spaces or buildings of any such signs in future.

Mr. Crawford's resolution was less sweeping, but proposed an ordinance forbidding the use of billboards in residential sections or in business sections except for advertising the business carried on upon the property upon which the billboard should be erected. It also congratulated the Supreme Court of the State of Minnesota upon its decision handed down on Janu-

ary 23d of this year, holding that "It is time that Courts recognize the aesthetic as a factor in life and that beauty and fitness enhance values in public and private structures. But it is not sufficient that the building is fit and proper, standing alone, it should also fit in with surrounding structures to some degree."

Pennsylvania is at the present time revising its Constitution and at this meeting the following clause to be inserted in the Constitution was presented and approved—"Section 19 A. A General Assembly may by law regulate or restrict, or may authorize any municipality to regulate or restrict advertising on public ways, in public places and on private property within public view."

The general sentiment at the meeting was distinctly in favor of municipal or governmental restriction of billboard use, but at the same time there was an evident recognition of the possibility under such regulations of continuing the practice, and a desire on the part of some to urge the improvement through the use of art, of the character of the signs displayed.

It was a most interesting meeting evidencing a fine spirit of cooperation on the part of the city officials, the artist, and the several organizations represented.

THE
FELLOWSHIP'S
ANNUAL
EXHIBITION

To the impartial observer there was much more interest in the bright little exhibition of the Pennsylvania Academy Fellowship in the Galleries of the Art Alliance, on view until March 7th, than in the regular Academy's Annual Show. The work of the hanging committee was better and a number of canvases that were declined by the Academy jury found a place there and added no little to the general good quality of the collection. At the same time it must be noted there was a tendency that appeared to limit the practice of most of these painters who had been students in the Academy schools to the methods and mannerisms of their instructors, and while the work was carried out according to the regulation recipe learned in the art school there was lacking the fresh note, the break away from the accepted vogue in art. A number of the canvases could have been

done by the same hand—so uniform were they in their technique. There were others, however, to which this remark does not apply like the harbor scenes and shipping by Katherine L. Farrell, the fine bit of impressionistic painting in "The Conversation," by Walter Emerson Baum, remarkable effect of light in Blanche Dillaye's "Candle Glow," a number of good landscapes by Mary Butler, a portrait of Violet Oakley by Edith Emerson, an effective street scene in Newport by Paulette Van Rockens, an attractive female head, "Au Cafe," by Albert Rosenthal, "The Fishing Beach, Manisquam," by J. C. Claghorn, "January," a snow picture by Elizabeth F. Washington and S. G. Phillips' little one having a "Quiet Hour." There were four capital pastel drawings by J. McLure Hamilton and a good portrait, "Janet," by Grace Evans. One hundred and forty-one paintings and drawings were shown as well as five pieces of sculpture.

CHICAGO ART INSTITUTE The following notes in regard to the Chicago Art Institute and its activities are taken from the Annual Report of the Institute published in its *Bulletin*, and are of special interest as indicative of the great Museum's development and scope.

The attendance at the museum during 1919 shows a large increase in paid and membership admissions. The total attendance was 1,040,000. The largest number of paid admissions to the building ever registered in one day, 735, was made on December 30th.

The largest bequest ever received by the Institute came through the will of the late George B. Harris. It has reached the unprecedented sum of over \$1,100,000 and will be further increased upon the final settlement of the estate. A permanent fund, in memory of Mr. and Mrs. Harris, is established—the income of which is to be used for the general purposes of the Art Institute. Other bequests were: The greater part of the \$50,000 which is to establish the Albert Arnold Sprague Endowment, yielding an income for general use; a sum of approximately \$75,000 left by Mrs. Abbie E. Mead to establish the "W. L. Mead Trust Fund for the Encouragement of Art," of which the income will be used for a pur-



PORTRAIT BUST IN PLASTER OF PROFESSOR EDWARD
DRINKER GOPE

MODELED FROM LIFE IN 1887 BY EUGENE CASTELLO
Presented by Subscription to The University of
Pennsylvania

chase or prize in an annual exhibition; an unrestricted bequest of \$75,000 from Mrs. George N. Culver; \$45,000 of which the income is unrestricted, received from the estate of Ferdinand Schapper as the "Ella M. Schapper Memorial Fund"; collections of idols, Chinese snuff boxes, and books bequeathed by Henry H. Getty; an oil painting by Frederick E. Church, a memorial to Mr. and Mrs. Lewis Dana Webster, left to the museum by Mrs. N. Jeannette Hamlin.

In the Extension Department during the past year twenty-four engagements, many of them five or six days' duration, were made and filled in eight middle western, southern, and western states, and one engagement in Canada. Nineteen bookings have already been made for 1920. The successful Better Homes Institute held during a state fair in Oklahoma has elicited inquiries from seventeen other states concerning that phase of the extension work.

Sales of pictures which were very light during the war, have greatly increased in number since last summer. The sales in

the one-man exhibitions have been unusually large. During the annual American exhibition the sales amounted to over \$7,000, not including the purchases made by the Friends of American Art. From November 6th to December 31, 1919, artists received \$25,700 from sales of their works at the Art Institute.

The total number of members of all classes in 1919 was 9,202 a gain of 2,257 members or 32½ per cent over the previous year. The maximum hitherto was 7,700 members at the beginning of the war in April 1917.

PRINTS
AT THE
CLEVELAND
ART MUSEUM

A Print Department has recently been organized at the Cleveland Museum of Art. Mr. Ralph King, the Curator, is planning a series of exhibitions, starting with a collection of twenty-nine etchings and four lithographs by Charles A. Platt lent by William G. Mather, a Trustee of the Museum and of the Print Club. To this collection will be added seven etchings lent by E. L. Whittemore and one lent by S. Prentiss Baldwin, and other prints by Mr. Platt owned in Cleveland.

Mr. McKee, assistant in the Department, went east in February to study the methods of mounting, storing, recording and exhibiting practiced in the Print Departments of the Museum of Fine Arts, Boston, the Metropolitan Museum of Art, New York, and the New York Public Library.

A special exhibition of Cleveland-owned paintings, etchings and lithographs by James McNeill Whistler was held in the Museum from February 18th to March 4th inclusive.

The Print Department starts its career with the backing of the newly organized Print Club made up of enthusiastic print lovers who intend to do everything in their power to build up an important Museum collection of etchings, lithographs and engravings. The Club will have its headquarters at the Museum. A series of conferences will be arranged during the season when members will bring prints from their portfolios for comparison, and present papers on different masters. The Club starts with several Founders and



VIEW OF THE LINCOLN MEMORIAL

Showing the emplacement of "temporary" buildings for the War and Navy Departments erected during the war in Potomac Park where a bit of woodland like that on the left had been planted

Benefactors as well as a fair number of members. The President is Mr. C. T. Brooks, the Secretary Mr. Ralph M. Coe.

MR. LESLIE W.
MILLER, A
LEADER IN
INDUSTRIAL
ART
EDUCATION
RETIRES

Mr. Leslie W. Miller, for forty years principal of the School of Industrial Art, Philadelphia, has announced his resignation to take effect this coming June. Mr. Miller is now seventy-two years of age

and he expresses his desire that he may step out while he may do so with a fairly firm step and while he can feel that the School has never done anything but advance under his direction.

Mr. Miller went to Philadelphia from Boston in 1880. He had been graduated from the Massachusetts Normal Art School, beginning his career as a portrait painter and at the same time teaching in Adams Academy, Quincy, Mass. Mr. Miller's early life was influenced greatly by the teachings of Walter Smith, who came from England to promote the study of art as applied to industry. When the effects of the Centennial Exhibition were being felt, a number of men who wished to perpetuate those ideas invited Mr. Miller to take charge of the school, which just had been established and then was in 1709 Chestnut

Street. He became principal, registrar and chief instructor, the students numbering only seventy-three. Since his incumbency the school has grown to such an extent that there are forty members in the faculty now and the student body aggregates more than 1,300.

Mr. Miller's efforts for civic and social betterment did not cease outside the school room, and his activities as founder and secretary of the Art Club and his connection as secretary with the Fairmount Park Art Association and other similar societies show he has played an important part in the art life of Philadelphia.

There are few who have done so much as he to foster art and to encourage the development of the industrial arts in this country.

MUSIC IN THE
WORCESTER
ART MUSEUM

The Worcester Art Museum following the example of many similar institutions has introduced music in the Gallery for the benefit of the public. Beginning November 30th a series of concerts has been held in this Museum, which have called forth much appreciation from the people of the city. The attendance which began at over a thousand went up to over 1,800.

Mr. Raymond Wyer, the Director, writes enthusiastically in the Museum *Bulletin*



PORTRAIT BY MARY VAN DER VEER

of the way these concerts have been received. "Moreover," he says, "when one watches the crowds composed of so many nationalities—Americans in the making—and the splendid order maintained and the appreciation shown, one cannot help being convinced of the enormous influence this good music will have on the future of the community as well as the Museum."

The Worcester Museum has lately acquired a fine early American painting, a portrait of Col. Thomas Petit by Charles Willson Peale.

**INDUSTRIAL
ART IN
NEW YORK** In connection with an exhibition of hand decorated fabrics set forth at the galleries of the Art Alliance of America, 10 East 47th Street, New York, from March 6th to 27th, two interesting conferences were held, one by Miss Frances Morris on "The Metropolitan Museum as a Source of Inspiration," and the other by Prof. Charles E. Pellew on "Dye Stuffs and Their Relation to the Handicrafts." There was also a batik demonstration by Pieter Mijer.

Twelve money prizes were distributed at this exhibition all of which were donated by members of the trade. The competition was inaugurated by Mr. Albert Blum and there has been a steady increase of interest shown in it. This year 418 pieces of hand decorated fabrics were sent in by 118 contributors residing in 16 states.

An Industrial Arts Council has recently been organized in New York to develop ways and means for establishing a practical method of educating American designers and craftsmen. At the first meeting twenty-nine industrial, art and educational organizations were represented by delegates.

W. Frank Purdy of the Gorham Company was elected Chairman, and John Clyde Oswald, editor of the *American Printer*, Vice-Chairman.

**ORIENTAL ART
FOR ST. LOUIS
MUSEUM** The St. Louis Art Museum through the generosity of Mr. William K. Bixby, its President, has lately received an endowment of \$50,000, the income from which will be immediately available for the purchase of Oriental art objects. Mr. Bixby has also given to the Museum a sum of \$2,000, the interest upon it is to be compounded annually for a period of one hundred years, at the end of which time the principal and accumulated interest will be available for the maintenance of the Museum.

During an extended trip through Japan, Corea and China last fall Mr. Bixby secured for the Museum a large and varied group of important examples of the art of those countries. Among the specimens thus acquired, several figures of Buddhas and Bodhisattva, a large group of Japanese prints and two suits of fine old armor, are of particular significance because previously lacking or very inadequately represented in the Museum's collection of Far Eastern art. This is especially true of the sculpture, of which, prior to these accessions, the Museum possessed no examples. Other objects acquired at the same time include a bronze ritual vase of the Chou period; two pottery jars, Han period; pottery animals, T'ang period; painting, carved jade, lapis lazuli, porcelains and textiles of Sung and later periods. The Japanese objects em-

brace armor, textiles, painting, prints, bronze sculpture, masks and a notable group of carved metal door handles.

**ART IN
WASHINGTON**

The Print Division of the Library of Congress is holding an exhibition of recent accessions comprising etchings, lithographs and engravings. The etching section includes over 400 prints, all of which have been acquired by purchase during the last two years. A large number of these etchings are by French etchers, but there is also a fair representation of works by British and American etchers both contemporary and of an early date.

The National Gallery of Art has recently received from a private collector who prefers to remain anonymous, a portrait of a lady by Zorn. It is a large canvas showing the lady in a white flowered satin evening gown seated on a sofa upholstered in rose pink damask against a golden Japanese screen which forms the background.

During February the special exhibition gallery at the Corcoran Gallery of Art was occupied by a comprehensive collection of paintings in oil and water color by Charles H. Woodbury which aroused an unusual amount of interest.

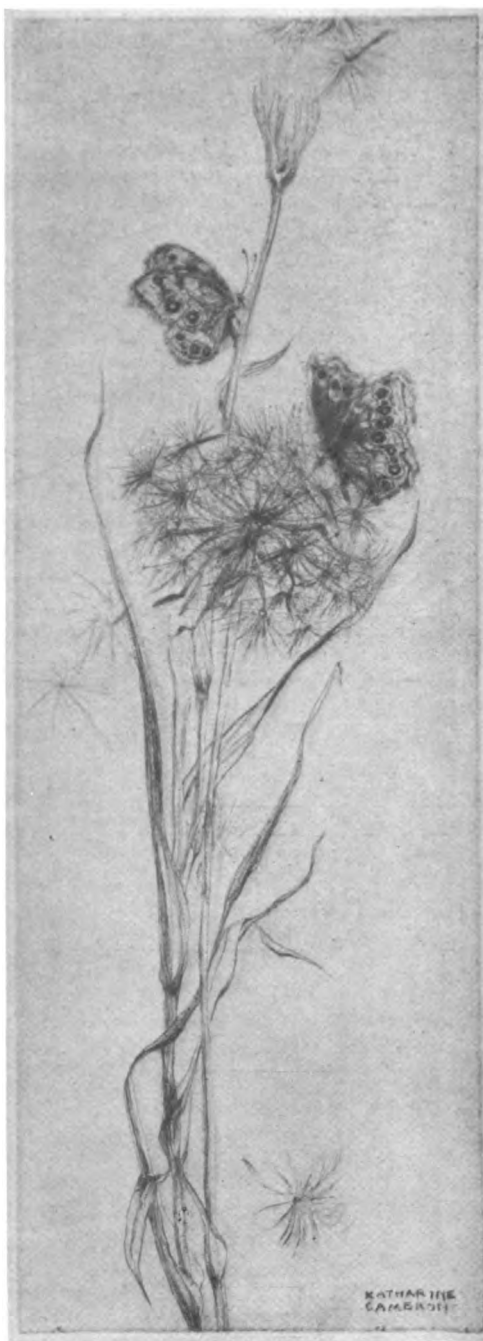
During March this same gallery has been occupied by an exhibition of paintings selected from the private collections of Mrs. D. C. Phillips and her son, Mr. Duncan Phillips. The paintings were of an essentially individual type by both American and foreign painters emphasizing the qualities which the modernists have inherited from the French impressionists.

At the Arts Club a notable collection of Birger Sandzen's paintings and lithographs was shown in February to be replaced in March by the Society of Washington Artists' Annual Exhibition.

**ART IN
MILWAUKEE**

At the Milwaukee Art Institute the "American Painters' Exhibit," which opened in February was to be seen for sometime in March when it was replaced by a collection of paintings by A. E. Webster of Provincetown, Mass.

At the same time an exhibition in tempera by Henry G. Keller, organized by the Cleveland Museum of Art, was on view.



ETCHING BY KATHERINE CAMERON
INCLUDED IN RECENT ACCESSIONS EXHIBITION, PRINT DIVISION,
LIBRARY OF CONGRESS

The Industrial exhibit for March, held by the Institute, was that assembled by the Architectural League of New York and sent out on circuit by the American Federation of Arts.

In April the Institute's entire building will be devoted to a joint exhibition of the "Wisconsin Painters and Sculptors" and the "Wisconsin Society of Applied Arts."

Under the auspices of the Women's Clubs of Wisconsin a continuous series of Folk Handicraft Exhibits has been held at the Institute during the past season. This, however, in April will be omitted and in its place will be shown works by Wisconsin craftsmen.

ART IN
CHICAGO

In the Chicago development plan, the evolution of a district concentrating workers in the creative arts near art dealers, is a fact unexpected in its realization. At present artists' studios are found in the Fine Arts Building, Tree, Monroe, and one or two other business structures. The leading art dealers are on or close to Michigan avenue within a half-mile of the Art Institute. About May 1st, there will be a great change. One of the longest established dealers has taken an old residence half a mile north of the "Loop" and the Chicago river on North Michigan avenue. Across the street, another dealer in antiques who serves interior decorators, has taken a house. Within a block or two, are two colonies of artists' studios being remodelled and leased by young artists, painters, sculptors, and designers, and nearby is the famous Tree Studio Building with its two annexes. The location on the broad avenue, which is approached by the new double decker bridge from South Michigan Boulevard is becoming a handsome business district unlike any in the world. The bridge is to have monumental architectural approaches. The facades of the old buildings, which had been cut in half to widen the streets, approach the Gothic in their ornamentation. The transformation suggests the wand of a fairy tale in its surprising beauty. The art dealers' establishments will open this spring in palatial houses in which there will be galleries for paintings, other rooms appropriate for ceramics and the oriental arts.

The Central States Division of the Art Alliance, B. F. Aflick, president of the Portland Cement Company, its newly elected head, has opened its spring campaign for "Training the Designer." Mr. Aflick's inaugural address was "What the Designer Can Do for the Manufacturer." The Board of Directors of the Chicago group includes only those who constitute a link between the artists and the enterprises needing their assistance.

The National Art Service League met at the Chicago headquarters in the Fine Arts Building February 26th. William B. Moss, Chairman of the Americanization Committee of the Chicago Association of Commerce, made an address on "Americanization." Representatives of the departments of painting, sculpture, applied arts, literature, and music were present and reported on the activities of their members in the Art Service League.

The Illinois Federation of Women's Clubs, Mrs. James W. Parker, chairman, is promoting the circulation of a collection of paintings and a group of fifty etchings, the latter from the Chicago Society of Etchers, in the rural districts remote from larger towns where general exhibitions are held. Written lectures accompany these collections. The District Federations have organized plans for the study of art with pictures, and each district has called its clubs together for assemblies with eminent speakers on "Town Improvement," "Zoning," "Industrial Art," "Interior Decoration" and "Gardening." The local artists and art crafters exhibit at these assemblies, pictures are sold, and the neighborhoods made acquainted with the artists living in the vicinity.

N. C. WYETH'S
ILLUSTRATIONS
EXHIBITED

An exhibition of paintings and illustrations by N. C. Wyeth was held at the Pratt Institute Art Gallery February 18th to March 6th. This exhibition included Mr. Wyeth's illustrations for "King Arthur," "Kidnapped," "The Black Arrow," "Mysterious Island" and a miscellaneous series of illustrations. In connection with the exhibition the following appreciation was published by the Pratt Institute.

"Not since the exhibition by Howard

Pyle in this gallery several years ago has the art of the illustrator been more ably represented than in the present exhibition by Mr. N. C. Wyeth. The public is well acquainted with his color illustrations that have appeared from season to season in the delightfully attractive special editions of popular classics. Mr. Wyeth has made a valuable contribution to the juvenile public not only in stimulating by his forceful illustrations a new interest in the best books for youth, but he has given what is of inestimable importance, a standard of excellence in illustrative art through his fine execution, beauty of composition, power of expression, and harmonious and beautiful color that has been of vital educational value in art appreciation for youthful readers. Each picture is a complete and satisfying illumination of the subject matter enriching as it supplements the authors text.

Mr. Wyeth was born in Needham, Mass., in 1882. He attended the Normal Art and Eric Pape art schools of Boston. Later he studied with Howard Pyle for four years in Wilmington, Del. He has since made his home in Chadds Ford, Pa., a remote farming community in the picturesque Brandywine Valley where he has worked persistently from nature, landscape, figures and animals. Working amid these surroundings, he has illustrated: 'Treasure Island,' 'Kidnapped,' 'The Black Arrow,' by Robert Louis Stevenson; 'The Boy's King Arthur,' by Sidney Lanier; 'Mysterious Island,' by Jules Verne; 'Robin Hood,' by Paul Creswick; 'The Mysterious Stranger,' by Mark Twain; 'The Last of the Mohicans,' by James Fenimore Cooper.

"Mr. Wyeth is a member of the Philadelphia Water Color Club, the Wilmington Institute of Fine Arts, the Philadelphia Art Alliance and the Society of American Illustrators. He has secured the Beck prize in the Philadelphia Water Color Club, a gold medal at the Pacific Panama Exposition and three first prizes in the Wilmington Institute of Fine Arts."

Assistant Professor Paul J. Sachs of the Fogg Museum, Harvard University, has gone to Europe with the object of securing accessions for the University Museum. He expects to remain until September.

ITEMS

The Baltimore Water Color Club opened its Twenty-fourth Annual Exhibition at the Peabody Institute on March 15th, continuing until April 11th.

A prize of \$100 given by Mrs. Harry C. Jones for the best picture in color or in black and white was awarded this year for the first time, as was also a prize of equal amount given by Mrs. Robert Brown Morrison awarded to the artist showing the best group of paintings.

The Jury of Selection for this exhibition was Henry B. Snell, George Elmer Browne and Richard Blossom Farley. Lilian Giffen is President of the Club and Eleanor H. Hurd is Acting Secretary.

In connection with the Carnegie Institute's International Exhibition which opens April 29th, will be shown two notable groups by individual artists. These are a collection of oil paintings and pastels by Emile René Menard, 20 in number, and a group of 13 bronzes by Rodin.

It is understood from the prospectus that this exhibition is exceedingly promising as regards the quantity and quality of the work contributed by both foreign and American artists.

The Tenth Annual Exhibition of the Connecticut Academy of Fine Arts will be held in the Annex of the Wadsworth Athenaeum at Hartford from April 19th to May 2d, inclusive. This will include oil paintings and sculpture.

Daniel F. Wentworth is Chairman of the Jury of Selection and President of the Academy. James Goodwin McManus is Secretary.

Three prizes will be given at this exhibition, the Charles Noel Flagg Prize of \$100 for the best work of art shown, completed within two years of the opening of the exhibition; the Dunham Prize of \$25 for the best portrait done by a man under 35 years of age, either painting or in sculpture; and the Hudson Prize of \$25 for the best work of art by a woman.

A second exhibition of paintings was held by the Society of Connecticut Artists in Hartford, Conn., from March 15th to 31st.

The Art Alliance of Philadelphia proposes to hold from May 11th to June 11th, an exhibition of sculpture under the auspices of the Sculpture Committee of the Alliance, in Rittenhouse Square, the galleries and gardens. It will consist of large groups, fountains and decorative pieces suitable for exhibition out-of-doors and in gardens as well as smaller pieces to be shown in the galleries.

The Chairman of the Committee is Dr. R. Tait McKenzie, and the members are Mrs. Samuel S. Fleisher, Mrs. Anna Coleman Ladd, Miss Sophie Norris, Mr. Charles Grafly, Mr. Albert Laessle and Mr. Harvey Watts.

The New Haven Paint and Clay Club announces its Twentieth Annual Exhibition to be held at the Yale School of Fine Arts, New Haven, Conn., from April 11th to May 2d inclusive. Of this Society John I. H. Downes is President, Miss M. H. Hadley, Assistant Secretary.

A Hindu temple is being erected in the Pennsylvania Museum, Fairmount Park, Philadelphia. This temple consisting of 64 architectural units is being set up in one of the Museum's great halls which it will completely fill. This temple, which was brought from India by a Philadelphian some years ago, is being re-erected under the charge of Mr. Langden Warner, Director of the Museum, and Dr. Coomaraswamy of the Oriental Department of the Museum of Fine Arts, Boston, the foremost authority on Hindu architecture in this country. There is a possibility that it is no less than 3,000 years old, but its several units are in splendid state of preservation. Curiously the carved figures on many of the massive columns are suggestive of the art of Egypt. When it is entirely in place a Hindu pageant is to be given, with it as a setting, in way of celebration.

Elsewhere in this magazine are reproduced two figure paintings by Max Wiczorek of Los Angeles, Cal., both of which were included in an exhibition shown first at the Minnesota State Fair and then in Rockford, Ill., under the auspices of the Rockford Art Association, and later in St. Louis at the Art Museum, in Milwaukee

and Chicago. At the Minnesota State Fair the collection was shown in a special gallery and attracted much favorable attention.

This exhibition as a whole was most notable. Mr. Maurice I. Flagg was superintendent of fine arts and Dudley Crafts Watson, the director of the Milwaukee Art Institute, acted as special guide giving many gallery talks to interested visitors. Mr. Flagg estimates that no less than 25,000 people viewed this art exhibition.

Mr. Wiczorek is a member of the California Art Club and was awarded the silver medal at the Panama-California Exposition at San Diego.

The Arts Club of Washington has undertaken to raise through the cooperation of all lovers of freedom throughout the country a sufficient sum to erect a national peace tower and carillon in Washington as a tribute to the heroic resistance of Belgium, in recollection of our dead and those of our allies and in enduring commemoration of the great victory we have won over imperialism. The plan is to erect at the National Capital a bell tower as fine as any of those in the old world with the best and largest carillon that the expert bell founders of the world can provide.

In connection with the orchestral concerts given at the Metropolitan Museum Miss Frances Morris has given a series of lectures in the Auditorium on the afternoons preceding, analyzing and describing the numbers on the program in the evening. Mrs. Henry L. de Forest and Miss Marie Louise Todd have illustrated Miss Morris' talks on the piano and by instruments from the Crosby-Brown Collection.

Walter M. Stone, during the past five years instructor in printing and publishing in the Graduate School of Business Administration, Harvard University, has lately been appointed head of the Graphic Arts Department of the Carnegie Institute of Technology.

The Detroit Society will show during April a complete exhibition of works in sculpture by Anna Vaughn Hyatt.

THE AMERICAN MAGAZINE OF ART

MAY, 1920

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BEFORE ME, a Notary Public in and for the State and county aforesaid, personally appeared LEILA MECHLIN, who, having been duly sworn according to law, deposes and says that she is the *Editor* of THE AMERICAN MAGAZINE OF ART, and that the following statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations.

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LEILA MECHLIN, *Editor*.

Sworn to and subscribed before me this second day of April, 1920.

ALBERT H. SHILLINGTON

My commission

Notary Public

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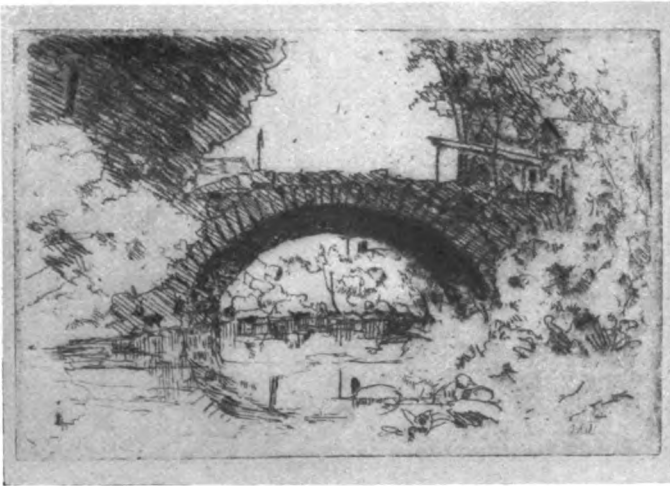


PORTRAIT OF MISS W

BY M. DEWITT LOCKMAN

**SHOWN IN THE NINETY-FIFTH ANNUAL EXHIBITION
NATIONAL ACADEMY OF DESIGN
BROOKLYN MUSEUM**

THE
AMERICAN MAGAZINE OF ART
VOLUME XI MAY, 1920 NUMBER 7



ETCHING BY J. ALDEN WEIR

COLLECTING AMERICAN ETCHINGS

BY ELISABETH LUTHER CARY

THE growing interest in prints is not wholly an interest founded on the sweet and intimate enjoyment of a pleasant etching or a pure and dignified example of engraving. Insidiously the posthumous values placed upon the work of the great etchers, Rembrandt, Meryon, Whistler, and the immediate renown of the pyrotechnic Zorn, have worked upon the imagination of the public, always responsive to the market appeal, and the collecting of prints has become a discouraging affair for those of short pocket-books and a taste for the acknowledged best. The interest of these in prints is tinged with sorrow that certain masterpieces never will swim within their ken, that their solander boxes must remain without the dear companionship of the "Annie Haden" and the still more beautiful

if less expensive "Weary," the "Ernest Renan," the "Three Trees," the "Abside."

If, however, they adopt the point of view of an astute collector of prints who has discovered that the ugly prints generally are more difficult to obtain than those of greater beauty because their life is short, and their edition small, and the things that happen to them are just the things that augment their value in the auction-room, they will find a degree of comfort; but there is a better method to provide for the satisfaction of their taste, the stimulation of their interest and the safe investment of their money in sums that are easily managed.

The work of the living American etchers will give them a lively occupation not only for their time, but for their wits, and they will have in addition to the zest of the pur-

suit the amusement of watching the verdict time shall set upon their own verdicts.

One ideal should be kept in mind by such collectors, the ideal spurned and denied by silly pretenders. If the collector resolutely keeps troth with it and buys only what he knows he likes, his solander box never will turn him a cold shoulder. It has no very difficult sound, but only brave people find it easy. There are many reasons for liking what you do not really like. One day an etching was offered to a collector with the tentative friendliness of a courteous dealer. The collector was inclined to be rude about it, to decide instantly that he would have none of it, for no reason in the world save that he did not like it. The dealer agreed at once. But that evil spirit, curiosity, had pricked up its ears. The collector fell to wondering why the print had been offered. It had seemed to him quite ordinary and intolerably dull. Although as he came to think of it there had been—undoubtedly—a certain charm of composition. But that was not enough to win the price of some as yet unknown but wholly congenial etching from his pocket-book. Unless—of course there *must* have been a reason. He returned and sniffed about the etching for a while. Then he asked the dealer something about the artist. There was a reason. It had nothing to do with the quality of the etching, or with the subject, or even with the historical side of the thing—quite poor etchings like those early plates by Dr. Yale are worthy historically. But it was the kind of reason that has a poisonous potency. The etcher had risen to the plane of a very special public. He had become so important socially that you simply must have him. The collector simply did, and that innocent stupid little etching wears a kind of leer for him whenever it looks out of his box at him. But it was worth all it cost because it nags him as persistently as Mrs. Caudle her spouse, and has thoroughly convinced him of the gravity of error in choosing something that you do not like when you are choosing something to live with.

The day will come, of course, when he can live with it no longer and will change it for an etching that he does like, even though every accomplished collector of his acquaintance rise up and say to him: "Is it

possible that you have no example of——'s work!"

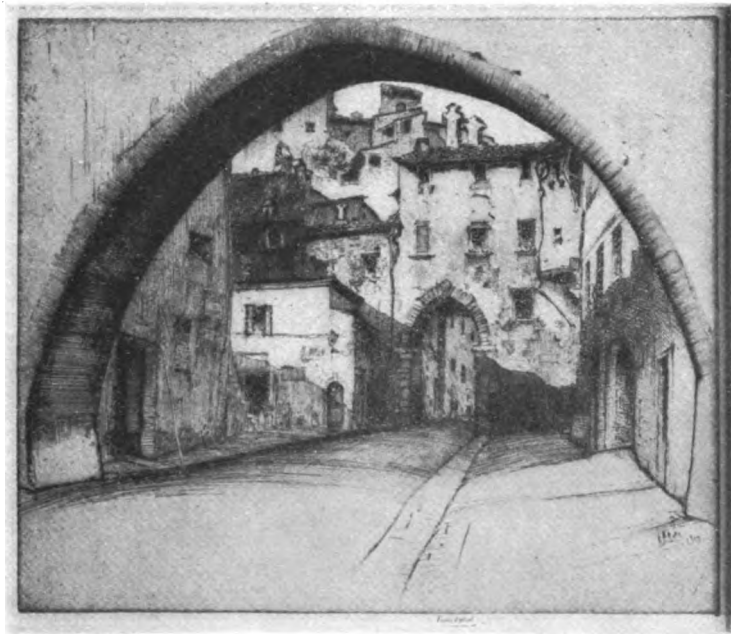
If you are gifted with a natural love of etchings—and otherwise, why collect them—you will get much satisfaction from the early work that was undertaken because the artists had an abundance of artistic ideas to express and yearned for an additional language in which to express them, and you will be wise to bring together a few things by the men who no longer are living, but whose work gave impulse to later effort. The early etchers are not, naturally, so easily got at as the later, but in a number of cases it still is possible to acquire their work without too deep an exploration of one's bank account, and always it is worth while to have them. A little group of the character of Whistler, Frank Duveneck, J. G. Twachtman, and one noble "old master," who when this page was begun still was living, J. Alden Weir, makes a magnificent springboard from which to leap into the sea of prints that have accumulated since they bent anxiously over their copper plates. Whatever is added it is almost essential to have these men represented in a collection, although it is not necessary to have a "Nocturne" or a "Weary." You can have a "Street at Saverne" printed by Delâtre (no other version will do) and no extravagance will prove more justifiable. "Fumette," cheap little creature that she remains, will do, with her generous passionate face and her odd pose crouched as though to spring. "Bibi Lalouette" will do, sprawled across the plate and wearing the singularly earnest expression of childhood; but "Bibi Valentin," too big of eye and too small of limb, will not do. Among the Duvenecks nothing that I have seen is quite so good as the "Shipping from the Riva," although the "Riva" that was done before Whistler did his "Riva" is hardly to be given a secondary place. The later prints from the Duveneck plates are excellent and the early ones signed on the margin are hardly to be had at all. Twachtman is not now get-at-able unless by the rarest chance, and one should keep one's eyes wide open for such a chance. The Weirs you must take as you can get them. Only a few are in the market.

First among the living etchers comes Mary Cassatt, whose energetic line and



ROMAN CAMPAGNE

RUDOLPH RUZICKA



THE ARCH OF CONCA

ERNEST D. ROTH

wholesome taste make her etchings as agreeable as her paintings. Her point of view is completely her own and the strong originality of her treatment is a tonic influence in a field crowded with imitators. A sentimental mind must, however, be sometimes upset by the homeliness of her types and her uncompromising truth of statement concerning them. Where she is wholly charming as in some of the dry points of tired or prim little children, or in the mother-and-child motive, this plain simple vision and direct grasp of character, lend to the charm a flavor comparable to that of a Balzac description, where nothing is set down in futility.

With these classics you have a fair start with your collection, although a number of others could be included with great advantage. Blum, for example, who had his own little way of saying things and sometimes was exquisite.

Coming to a different type of etcher who is inspired by exuberance of ideas and interest in exploring the technique of a new language, we find ourselves confronted by Childe Hassam and asked to form a personal opinion. The doctors disagree about Mr. Hassam. Certain purists find him "not a linear etcher," which to them means not an etcher at all. To others he is nothing but a linear etcher, and this point of view is more logically taken. It only is necessary to wipe his plates clean and refrain from tricks in order to get beautiful impressions. His clear pleasant greys and light-suffused darks are made with lines and depend hardly at all upon the printing, at least one would assume as much, but he does his own printing, and a less skilful hand at work on paper might contradict this impression. The fair radiant lights descend through delicate gradations to an airy dark, simply by means of skilfully manipulated lines. One of his most delightful subjects, a "Cos Cob Dock," is hand-wiped, only the faintest film of tone remaining on the plate. The lines are long and short, staccato and legato in movement, hatched and broken, limpid and fluent, as the effect requires, they are placed where they are most expressive of what interested the artist and, alone and unaided, do the work of the plate. Nothing could be more engaging than the movement of

light and air over the old dock sweeping into distance with a fine strong curve. The water laps lazily but with the suggestion of latent force against the piers, boats ride on its surface with the idle rhythms of boats at anchor. It is the most spontaneous little thing in the world, full of nature and truth and proclaims its author—as everything that he has made proclaims him—"a boy in the sunlight," Hellenic in mood and with the characteristic Hellenic scruple for exquisite craftsmanship. You may have about what subject you like in a Hassam plate, a Greek dance, girls bathing, a sunlit interior, a New England street, ancient houses, Colonial furniture, but it would be a pity not to have your Hassam, and discover for yourself its beautiful qualities. As a collector you probably would be amused by the paper Mr. Hassam uses, chosen primarily for its excellence, but not, I am sure, without a whimsical reference to some extraneous interest when pages from a minister's Bible are used, the marginal texts containing astounding passages from the Old Testament, or when a fine old ledger, made when paper was paper, has been dismembered to provide an etcher's holiday, and an unpretending little print "Montmartre" is flanked by an entry recording the purchase in 1777 of a dozen bottles of port for £17.7.4.

Never look beyond the limit of the composition in buying a Hassam or you may be cajoled into forsaking your real choice by the piquancy of what you find under the mat.

Rudolph Ruzicka is one of the modern etchers who adds a great distinction to a collection. He is known chiefly for his remarkable wood engravings, but his etchings are still more remarkable. They are eloquent of a spirit as romantic as Meryon's if less eccentric. There is one little old house with dark windows accenting its unpretentious walls that holds its own with the finest impressions of the "Rue des mauvais garçons." But this romantic spirit is held with a tight leash. Not one of the half dozen—or possibly seven—etched plates by this artist tail in aristocracy of form, or in sensitive delicacy of expression. Coming upon the prints in a mixed company they are almost startling by their air of high breeding, of sunny kind

amiability veiling a deep personal reticence. That is something you will find in collecting etchings, the proofs upon close acquaintance will develop a definite personality and you will find yourself considering them in terms of human quality.

There is little space left for mentioning etchers whose work is so good that none

As a matter of convenience, however, it is well to remember that certain artists are doing certain kinds of subjects from individual points of view. There are Frank Benson with his wild birds and his Japanese sense of pattern; Joseph Pennell with his keen interest in places and methods of labor, hymning lustily the beauty of indus-



REFLECTION

MARY CASSATT

could be left out of an article that made the slightest claim to covering the ground, but any such article must become at once a catalogue, and half the fun of being a collector is to "discover" the artists who all the time have been well known to others. You like the prints you have found for yourself much better than those toward which you have been directed and you may be fairly certain of finding your way in time to those that especially are for you.

trial constructions and machines; George Elbert Burr with delightful dry points and Earl Reed with his preference for pure etching.

Charles A. Platt's harbor subjects are beautifully composed, Herman Webster does German towns with a certain careful gusto, Charles Henry White devotes many plates to the American scene, Mahonri Young is at his best with his "Boys Bathing"; J. C. Vondrous is most at home with the wonderful city of Prague. The genius



AN ARMY SMITHY IN THE MARNE VALLEY

LESTER G. HORNBY



DOLCE ACQUA

GEORGE C. AIRD

of Arthur Davies' is completely revealed in certain of his aquatints. Walter Pach long ago did a window that is exquisite in composition, in execution and in the printing.

D. S. MacLaughlin cannot be forgotten for the mild and dreamy temper of his art, moving on hilltops under a glad sky, or along river banks or among the little towns of Italy; Ernest Haskell once followed closely in Whistler's footsteps but has forgotten to be a follower in his devotion to tree forms; Dwight Sturges is perhaps the only American etcher who plays with the influence of Zorn with a bold competent technique that saves him from being an imitator; John T. Arms is an impassioned draughtsman which means that his work is unpretentious and subtle, William Auerbach Levy and William Meyerowitz explore the ghetto for patriarchal and interesting types; Arthur Heintzelmann ranges through many

varieties of subject, but in "The Guitarist" reaches his high water mark; John Sloan is the satirist of the group and his pungent humor harks back to English eighteenth century models while his subjects always are of the present day and just around the corner. Dancers naturally appeal to an etcher who dares and Anne Goldthwaite has made certain rhythmic motions of the dance her own while Troy Kinney tries for them all and has achieved some very interesting studies of movement.

It is, however, useless to multiply names. Any exhibition of etchings will show what the younger school is doing, and the decision of the National Academy of Design to include black and white in their annual exhibitions will greatly enlarge our opportunities. To get the best thing each etcher has made will be an interesting and not too easy form of recreation under any conditions.



ROSES

RUTH VON SCHOLLEY

EXHIBITION OF BOSTON ARTISTS. ART MUSEUM, BOSTON



LAKE O'HARA

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THE BOSTON MUSEUM OF FINE ARTS

SHOWS THE WORKS OF BOSTON ARTISTS IN ITS RENAISSANCE COURT

BY J. N. O.

AN exhibition of paintings and sculpture by Boston artists has been lately held in the Boston Museum of Fine Arts under the auspices of the Copley Society. This exhibition was opened on the evening of March 11th, in the lofty Renaissance Court—a gallery delightfully spacious and of great dignity. To the Boston artists who have long coveted an opportunity to make such a display under the Museum's patronage, it was a great event, marking on the part of the Museum authorities a broadening of policy and for the artist increase in opportunity and

privilege. The private view brought together a peculiarly representative Boston assemblage of artists and their kin; people of the great world; art students, picture lovers and buyers, musicians and the literary clan. Voting for the "Peoples Prize" of \$100.00, to be awarded to the most popular picture, added interest.

Two hundred and seventy-four works were included in the display. Among the paintings the strongest showing perhaps was in the line of portraiture. Joseph De Camp, contributed a portrait of Mr. Walter C. Baylies, which has been pronounced one



THE PROFILE

FRANK W. BENSON

of his most successful works; Frank W. Benson showed a portrait of a young woman with intimate surroundings—somewhat in the manner of his painting, which recently secured the First Clark Prize in the Corcoran Gallery's Exhibition; Edmund C.

Tarbell, showed a distinguished portrait of Dr. Murray; Harvard University lent Charles Hopkinson's portrait of Professor Barrett Wendell; there were children's portraits by Marie Danforth Page and Lilla Cabot Perry; from both William W.



PORTRAIT OF MISS DECKER

WILLIAM M. CHURCHILL

Churchill and Leslie Thompson came portraits which lent distinction.

The very essence of Spring was in the *plein air* study of a young woman and blossoming trees by Phillip L. Hale.

William M. Paxton showed a figure painting "The Other Door," not in his usual style, but delightfully piquant. Jean N. Oliver was well represented by two paintings, "Molly" and "Old Mirror."

There were many good landscapes in this collection, the most notable among which was "Lake O'Hara," by John Singer Sargent, lent by the Fogg Museum, a brilliant example of this great living master's work.

Anna Coleman Ladd, and "Portrait Bust," by Theo. A. Ruggles Kitson were striking examples, as were also the "Whippet Dog," by Bashka Paeff, "Dancing Figure," by P. Bryant Baker and "Pippa Passes," by Louise Allen.



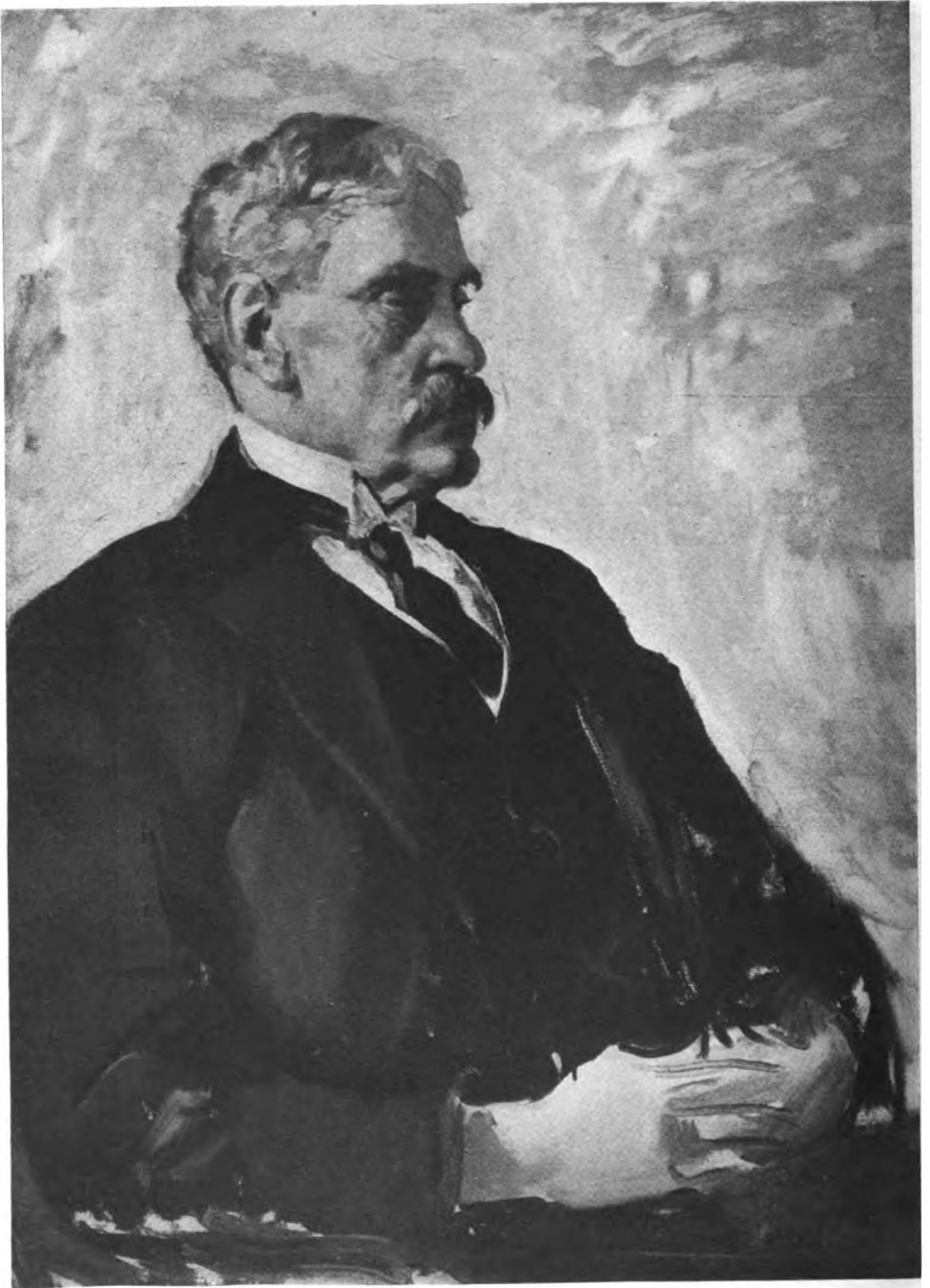
THE OLD MIRROR

JEAN N. OLIVER

Thomas Allen was represented at his best by "At Pasture" and "October Twilight"; George L. Noyes showed a pleasing composition, well rendered, of "Poplars by the River"; Charles H. Woodbury contributed a "Sketch for Green Wave," showing a great body of water with enveloping spray.

The sculpture was well placed at irregular intervals in the Renaissance Court, "Apache," by Cyrus Dallin, "Allegra," by

Water Colors and miniatures were exhibited in a separate gallery. There were 168 examples. The Water Color Club and Boston Society of Water Color Painters were well represented. Fifteen miniature painters made contribution, among whom may be mentioned Laura Coombs Hills, Margaret Foote Hawley, Sally Cross and Bertha Coolidge. The exhibition closed April 5th.



SIR ROBERT BORDEN
PRIME MINISTER OF CANADA
BY AUGUSTUS E. JOHN

See London Notes, page 264



LA MARCHESA CASATI

BY AUGUSTUS E. JOHN

See London Notes, page 264

MURAL PAINTINGS

AS MEMORIALS OF AMERICAN HISTORY AND LIFE

BY RUFUS FAIRCHILD ZOGBAUM

REARED in strenuous toil, in the sweat and blood of the workers, the walls of the structure of American civilization stand firm, staunch and strong in the essential elements of their construction; slowly the rough-hewn edges are being smoothed.

Halted for a time by the all overwhelming exigencies of war, in nothing has the substantial advance toward a more elevated standard in material enterprise than mere utilitarianism been more apparent than in the rapid rise to a high artistic plane—in a new birth as it were—of American architecture. All through the land, public and private structures, superior in design and construction have been replacing the many sordid makeshifts of a long period of indifference to any object other than utilitarian, and architecture is leading all the arts in the gradual awakening in America of a conception of the value of beauty. Closely allied to architecture and completing her work come her sister arts of painting and sculpture, without whose aid and cooperation she cannot reach the highest degree of attainment.

Whether in designs purely symbolic or allegoric or in pictures illustrative of life and social conditions or of the legends and facts of history, it is in the embellishment of the walls of buildings—notably those for public purposes—that the art of painting plays a part of highest importance, in that here it can affect most potently the imagination and mind of the largest number. To within a few years ago attempt in the United States at such painting—with the exception of the historical pictures in the rotunda of the capitol at Washington—was so infrequent and insignificant as to be practically negligible. But the low-dawn of a new day is spreading, and now, here and there in the land, scattered like oases in the desert, noble pictures, products of the genius of American painters of our own time, adorn the walls of buildings of state or city, of church or college. In the majority of cases allegorical in nature—

symbolic of the might and majesty of the law; of the wealth of agriculture, industry and commerce; of the influence of religion or enlightenment of education—they are in themselves triumphs of American art.

Yet while through allegory and symbolism the creative genius of the artist may make a great thought "clothe itself in images," and present a picture appealing to the imagination through the spiritual idea of its subject and the artistic beauty of its rendering, there lies in the virile life of the American people, in the facts and legends of its history a but scarcely opened mine of material, pregnant with human interest and picturesque event and incident which, in pictorially decorative interpretation, may be made to appeal still more directly to the popular understanding. From the early days of our history when the handful of Spanish adventurers pushed up the swift-flowing current of the Father-of-Waters; when on a stern and rock-bound coast sturdy English sought there freedom to worship God, and other British took hazard of fortune in the new land to the southward, naming it in honor of their Virgin Queen; when French Jesuit Fathers preached their faith in the depths of the wilderness, and Dutch traders bartered with savages on the rocky island, where now the greatest city of the land raises the towering heights of its buildings—down to the time when the thin ribbon of steel of the railroad was stretched across plain and mountain to bind together a continent's coasts, there lies simply in the true story of the nation's life and growth rich profusion of actual fact and incident requiring no visionary fancy to give them color of romance.

Look at the map of the United States, and follow with the mind's eye the vast extent of territory represented. Picture in imagination the tremendous changes that have come about in less than one hundred and fifty years since the new people—which for more than a century and a half before that had been struggling into life—

cut with the sword the ties that bound it to the older peoples who gave it birth. On the Atlantic coast—but a narrow strip of the great land, succeeding generations were to conquer for their own—epochs of history were formed, affecting all civilization. In the history of the period of colonial development and of the war for independence may be found the common base for all (good or evil) that has come since in the history of the American nation.

From then to the time we live in, strenuous activity has marked the people's life. There has been no mere *Kampf um's Dasein*, a struggle for existence. There has been more—a conquest of wealth and power, a wringing from nature of the riches of her resources by sheer force of indomitable courage, industry and enterprise. Following the trail of the pioneers through primeval forest and over far reaching prairies, thousands streamed over the mountain barriers westward to the banks of the Mississippi, made their way along the shores and across the sweet waters of the great inland seas. A war was fought in protection of the rights of seamen and to enforce respect for just claims of immunity from interference with commerce. Jurisdiction over wide domains was conquered or purchased, and thousands of adventurous spirits sailed out on the waters of the Atlantic—rounding the bleak and dangerous Horn, or breaking through the Isthmus—to the golden land of California, while other thousands pushed over desert and mountain along the Oregon Trail to the coasts of the Pacific ocean.

The years of the past half-century have seen in the United States an extraordinary increase of industrial, productive and commercial activity and wealth. With the power and force of steam and electricity, restrained and applied to the service of man, never before in so short a period of time have such great and rapid changes come about in the social conditions and physical surroundings of American life. In less than fifty years the population has more than doubled; vast expanse of wilderness, where in the memories of men, still in the full vigor of life, savage tribes made vain resistance against the onflowing tide of civilization, now swarm with busy workers, and cities stand where once, in

frontier posts of the army, lonely garrisons kept guard. In the rocky fastnesses of the mountains where the faint blue haze of the trapper's fire rose in the clear air, the smelter's tall chimneys pierce the sky; wide fields of grain spread like the ocean, waving billow on billow to the distant horizon, have replaced the bunches of tawny grass and grey sagebrush of the plains. From the beginning of their migration westward the people bore with them and established the right of self-government, and the story of the great commonwealths that grew and flourished in the wake of their progress, is fraught with vivid incident and event, mellow now for the painter's brush in the perspective of time.

The walls of European palaces and edifices of State are covered with pictures in glorification of dynasties and individuals. Kings and rulers of men well knew the power of such appeal to the imagination of their subjects, for after all fealty and loyalty to the sovereign were but the disguise of underlying pride of nation. The history of the United States is not that of families or of privileged classes, but of a nation where the sovereignty rests with the people, a people looking always forward toward the light—dimmed though that may sometimes be by the fog of intolerant fanaticism or political partizanship—and striving for the attainment of better things in its civilization. If patriotism is an asset of the commonwealth, how much stronger then must be the influence of such pictured records, originating among the people themselves, of the people's history and life; how much more stimulating to their national and civic pride and ideals; how much greater the affect on their imagination—and ideals and imagination lie back of all great deeds of history, of all real effort and enterprise in undertakings which make for better conditions, political, economic or industrial.

We have been called a nation of dollar chasers. Yet while it must be acknowledged there are some among us who place the money standard highest of all, judging and drawing comparison of the value of all things, all acts, by their cost in dollars and cents, there lies deep below the surface a fierce, almost truculent, patriotism, which, once aroused, grudges neither life nor

fortune, and there is no great people of modern times who in the course of their history have more nobly, generously and spontaneously tendered sacrifice of blood and treasure in support of their ideals of right and liberty than Americans.

So it was in the greatest civil war of modern times, when from the North thousands died, wealth in millions was freely given that the Union might live, and the South devoted her very all in a cause she deemed just. So it is now when the shadow of war is as yet but slowly fading in the light of coming peace; where in Flanders Fields, red with poppies, symbolic blood flowers; where under the trees of Belleau Wood; in the tangle of Argonne Forest; lining in clusters the courses of Aisne and Marne and Meuse thousands of simple wooden crosses mark the graves of American soldiers. North and South, East and West, America is proud of the deeds of her fighters; proud of the fathers who battled for their ideals; proud of the sons who flew to arms in support of right and justice the world over. The patriotism and self-sacrifice of American men and women in the great conflict of the nations form parts of the common story of the American people. And by the tale of the courage and prowess of soldier and sailor, history will yield inspiration to the painter in the portrayal of events which in the fire of war have given new lustre to the stars of the flag, afloat and ashore.

There are those who hold that the function of the mural painter is that of decoration pure and simple; in other words that in the adorning quality of the design alone lies the purpose of its being. But the greatest of mural painters—the giants of art—took no such narrow view, and in much of their work make straight address to the mass of the people in the stories their pictures tell. The Church early recognized the power of the painter's art as an aid in spreading the doctrines of Christianity; and many of the great paintings decorating its houses of worship, while deeply religious in sentiment, are, in subject, illustrative of the history of the Son of God on earth, as witness—taken at haphazard—Ruben's "Descent from the Cross" and the "Last Supper by Leonardo da Vinci." And it is in our own country in particular that the

art of painting as applied to mural decoration may be made not only an aid to the development of the sense of the beautiful and the cultivation of artistic and aesthetic taste—rich assets in the capital of any enlightened and civilized people—but also to exercise strong educational influence in other directions. Millions from foreign shores have found and made their homes here; still more millions of their children have been born under American skies; to become in their turn parents of Americans yet to see the light of life. The foreign born bring with them from the land of their birth habits and traditions forming part of their very being, influencing thought and action, however loyal citizens of the land of their adoption they may become. Their children, born here, are, of right, Americans, integral atoms of a people still in the making, and to bring forth in mature years qualities of good citizenship, into their hearts and minds must be inculcated in youth sentiments of patriotism and the knowledge and understanding of the circumstances and conditions that make it possible for them to bear the proud generic name of Americans. "On the diffusion of education among the people rest the preservation and perpetuation of our free institutions." So says Daniel Webster, and in such diffusion of education the story of the actual things of the life of America—of its industries, commerce, agriculture, the natural beauties of its lands and waters, above all of its history—appropriately pictured on the walls of State and municipal building; of school, college and library; of great railway stations and other places of public concourse will give powerful aid if only by the constant and permanent appeal to the imagination and understanding of the great mass of the people.

No State in the Union, no city or town within its borders but can furnish episodes in the actual life and past history or its people abundant in suggestion for pictorial representation; in few lands does nature provide such varied and inspiring setting for pictures in which no allegory is needful to lend poetic ideals in stimulation of patriotic and civic pride.

In comparison with the great abundance of pictorial material in American history and life, but relatively limited oppor-

tunities have as yet been given for realization of its so richly decorative elements. Such appreciation of the work of our painters in this direction as has been shown, is due, in a great measure, to the intelligent efforts—often persistent in the face of objection of people in authority—of a few architects. Occasional examples of such work exist in the cases of public structures and other buildings of some of the States and cities. In the Capitol at St. Paul, Minnesota has chronicled by the hands of painters the sacrifice and devotion of her soldiers in the Civil War; for Massachusetts and Pennsylvania artists have recorded events of their histories in the State Houses at Boston and Harrisburg, and dispersed in various sections of the country, a few cities and towns show works on the walls of public and semi-public buildings—court-houses, schools, business corporations—picturing events prominent in their history or illustrating social or industrial conditions.

The art of the painter is not, as yet, taken by Americans with the seriousness its importance demands, by which I mean to say that the great power, the inestimable value of its inspiring and educational influence, properly directed, is not fully realized either

by Federal, State and municipal government, or by the people in general. There are instances where the only appropriate wall decoration lies in pure beauty of color and design, or in symbolic or allegorical painting. But there are circumstances without number in a country like ours, where mural pictures, illustrative of American history and life, while serving to develop taste and appreciation of things beautiful in themselves, are the surest means of reaching the understanding of the people. For the people—the common people, as Lincoln affectionately called them—like, take interest in and are strongly impressed by pictures, and it is to their imagination, to their understanding that the appeal of the picture will bring forth the best results.

And there can be no doubt, with the present high development of the art of painting in America, that, given to American artists favorable opportunities, as elevated a standard will be reached in mural pictures of past events in the nation's history, of the living facts of the work and play of the people; of the beauty of nature's environment, as that already achieved in purely symbolic and allegorical paintings.

The soil lies fallow for the plow.

THE FEDERATION'S CONVENTION

AND THE METROPOLITAN MUSEUM'S GOLDEN ANNIVERSARY

THE American Federation of Arts' convention this year promises to be most notable, as it will be held at the same time that the Metropolitan Museum of Art celebrates the Fiftieth Anniversary of its establishment. The meeting will partake of jubilee features. Furthermore, for this same reason there will be brought together at that time a most distinguished and representative group of persons specially interested in art and its development; officers and directors of Art Museums; Museum workers; officers of Art Associations; artists and collectors; connoisseurs and educators; men and women who stand for the highest type of civilization and the best ideals in citizenship and national life.

The program for the Convention has been

arranged with two main objects in view; First, the establishment and development of Art Museums; second, the formulation of a positive program of work to meet the exigencies and needs of the present time in the field of art. There will be prominent speakers, but each subject will be open to discussion from the floor and such discussion will be not only welcome but invited.

At the first session on Wednesday morning, May 19th, the opening address will be by the President of the Federation, Mr. Robert W. de Forest. This will be followed by reports of the Secretary, Miss Leila Mechlin, and Treasurer, Mr. Charles D. Norton. Mr. Charles L. Hutchinson, President of the Chicago Art Institute,

and First Vice-President of the American Federation of Arts, will open with a fifteen minute address discussion of the subject, "How Can The Federation Extend Its Influence and Resources." The second topic at the same session will be "Traveling Exhibitions"—the discussion of which will be opened by the Chairman of the Federation's Exhibit Committee, Mr. Francis C. Jones. The third and last topic will be "Art in the Home," the discussion of which will be opened by Mr. Allen Eaton, Field Secretary.

The afternoon session on the same day will be devoted to the general topic "Establishment of Art Museums" and the several subjects presented will be, "How to Establish an Art Museum," "Museums as Community Centers" and "Museums and Industrial Work." The first subject will be presented by Mr. George W. Stevens, under whose direction the Toledo Museum of Art has been most successfully established; the second by Mr. George W. Eggers, Director of the Chicago Art Institute, which has set a record by its community service, and the third by Mr. Richard F. Bach, Associate on Industrial Art, Metropolitan Museum, through whose initiative this great museum has established specially close relationship with manufacturers and designers.

"Museum Problems" will be considered during the morning session on Thursday, May 20th. Mr. Raymond Wyer, Director of the Worcester Art Museum will speak on the subject of "Transient Exhibitions"; Mr. Harold Haven Brown, Director of the John Heron Art Institute of Indianapolis, will speak on "Building up Permanent Collections"; Mr. John W. Beatty, Director of Fine Arts, Carnegie Institute, will give a short paper on "Lending Collections," and Mrs. George Stevens, Assistant Director of the Toledo Art Museum, will tell, "How to Reach the People, through the Medium of Lectures, Music, Moving Pictures, etc., etc."

On Thursday afternoon, there will be no session. Instead, this time will be set aside for the inspection of the Metropolitan Museum's collections. Arrangements have been made whereby special groups may have the privilege of the guidance of the Museum's instructors; one tour will begin

at two o'clock; another at three o'clock, each lasting one hour. Or the delegates may wander through the galleries at pleasure, independently. Special Group Conferences will be held at this time, and at four o'clock there will be a Children's Hour conducted by Miss Anna C. Chandler of the Metropolitan Museum staff—a story will be told; tableaux given, illustrative of the Museum's work with children.

The Friday morning session, May 21st, will be given over to the consideration of what is termed the "Peoples' Picture Galleries"—Billboards, Shop Windows, Illustrated Papers and Magazines, those common things closely touching and affecting not merely the taste and standards of the masses but the lives of all. Mr. Joseph Pennell will open the discussion on Billboards with a brief illustrated address; Mr. Robert Grier Cook, President of the Fifth Avenue Association, which has so skillfully organized shop window displays, will be the chief speaker on this subject; Mr. William M. Ivins, Jr., Curator of Prints, Metropolitan Museum, will tell of "How Clipped Print Collections may be utilized to most advantage."

The afternoon session on Friday will be given over to the "1920 Program" and consist of the submission of plans by Special Committees on "Extension of Federation Activities," "Traveling Exhibitions," "Establishment of Art Museums" "War Memorials," etc., etc.

The Convention will be concluded that evening by Round Table Dinners at the Hotel McAlpin on "Community Art," "Industrial Art" and "The Organization of Public School Art Societies"—each presided over by a distinguished specialist—informal affairs with short informal speeches and rounding out what promises to be a most helpful and inspiring conference.

No special entertainment has been provided for either Wednesday or Thursday evenings, it being thought that delegates might prefer to have such time free for private social entertainment or for special gatherings at will. On the afternoon of Wednesday, however, the delegates are invited to visit the Museum of the Hispanic Society of America by Mr. Archer M. Huntington, its President, and a Federation

Vice-President, between the hours of five and six, when it will be specially opened to delegates and their friends. An effort will be made to provide special conveyances from the Metropolitan Museum to the Museum of the Hispanic Society for all those who wish to avail themselves of this privilege.

Luncheon will be served each day, as heretofore, at a nominal charge, in the restaurant of the Museum, giving opportunity not merely for refreshment but for friendly social intercourse.

Mr. Louis Tiffany has most generously extended an invitation to the delegates to visit Laurelton Hall, the Louis Comfort Tiffany Foundation at Oyster Bay, Long Island, on Saturday, May 22d, a pilgrimage which it is thought the majority will wish to take. Mr. Tiffany's place is of extraordinary beauty, an exquisite piece of landscape garden design with beautiful planting. It is, furthermore, of unique interest on account of having recently been set aside by Mr. Tiffany as a Colony or School of unusual character for young artists seeking the opportunity of freedom to develop talents already trained.

With regard to the Metropolitan Museum's Golden Anniversary, we venture to quote the following from an article by Dr. Edward Robinson, Director of the Museum, published in a recent issue of the *Museum Bulletin*

"The most important feature of this celebration will be the special exhibition—made up of a combination of the treasures of the Museum in all its departments with loans from private collections in this city.

"With the aid thus generously promised we can now be sure that we shall be able to offer the greatest exhibition of the fine arts which has ever been held in New York, as rich in quality as New York can make it in every department represented in the Museum. The Museum itself will do its share not only by showing its own collections as effectively as possible, but also by certain special features, such as the placing on view of important new acquisitions not hitherto exhibited. In the Department of Egyptian Art, for example, the new jewelry room will be opened, and our own fine collection of Egyptian jewelry and ornaments will be enriched by a most important loan

of similar material. For the Department of Classical Art New York unfortunately offers little that can be drawn upon, but several interesting things have been promised, among them Mr. Morgan's famous bronze statue of Eros from Boscoreale.

"The collection of arms and armor will be increased by a number of fine specimens from private collections, and the Department of Far Eastern Art will exhibit several important statues recently acquired, while its loans will include Chinese bronzes, a liberal selection of especially beautiful examples of Sung pottery and K'ang hsi porcelains, as well as other objects. Our youngest department, that of Prints, will occupy the walls of its three galleries respectively with engravings, etchings, and woodcuts, and the floor-cases in each room will be filled with rare examples of illustrated books, (much of the material thus shown testifying to the generous interest which private collectors take in this department.

"The Department of Decorative Arts covers so much ground that in this brief résumé it would be impossible to specify even the character of the various groups of loans it is to receive, but in a general way it may be said that they include tapestries, sculptures, furniture, European porcelains, glass, lace and silver. The large Gallery of Special Exhibitions is to be devoted to a display of French decorative art of the eighteenth century, the walls being hung with a set of ten large tapestries never before shown in this country, and the floor arranged with furniture and other kindred objects. Even the Morgan Collection is to be still further enriched by the loan of the marvelous bronze angel, one of the masterpieces of French Gothic sculpture, which formerly stood in Mr. Morgan's house at Prince's Gate, and has recently been brought over from London.

"In no department, however, will the display of loans be more splendid or impressive than in that of Paintings. About sixty pictures have been secured thus far, embracing a wide range of schools and periods.

"In addition to the loans, this department is installing, as a permanent accession to its collection, a wonderful ceiling decorated by Pintoricchio."

CORRESPONDENCE

A SPLENDID LETTER FROM A PAINTER
(WHO IS ALSO A MISSIONARY) IN ALASKA
C—d—a, Alaska.

DEAR MISS MECHLIN:

Your very kind letter of January 1st received, and I hasten to tell you of the great pleasure it gives me. I have missed THE AMERICAN MAGAZINE OF ART which I enjoyed exceedingly and have on file every issue which you so generously sent. I refer to them very often and wish to thank you for your goodness in sending them to me. I'd have thanked you long ago had I known their source or that they had been sent from the publishers. A missionary cannot afford to subscribe to many Art periodicals but you may at once put me down as a regular subscriber and send bill which I shall pay at once. The pamphlet containing list of circulating lectures of the A. F. A. is fine, how I wish it were possible to have such an advantage! I am to give a lecture on "Rembrandt" at the High School tomorrow, but my illustrations will be confined to half-tone reproductions, a choice print of my own of "The Gilder," etched by Leopold Flameng, and three or four Seemann prints.

Yes, I always have time to paint. I have to make time for everything else and have always studied art. My school for the most part was in the Michigan lumber camps and woods, painting everything, Lumberjacks, shacks, horses, landscape and living at the camps, among the men. Of course Alaska has it all beat. That looks like a cultivated park to me now after nearly twelve years here. This is a wonderful painting ground if you can stand the gaff of bad weather, winds, cold and mosquitoes. I could not begin to tell you of the excitement of painting and sketching here as I have done, in saloons, camps, brothels, gambling halls, on trails and in places not within twenty-five miles of a human being—painting mountains which no one ever saw before, relaying material and climbing thousands of feet of rock. I am now just beginning to learn how to paint mountains. I have painted many Indians, too. There is something about it like George Borrow's "Bible in Spain" where he is continually meeting interesting things. I am more fortunate, however, than most struggling artists as my father, who is a clergyman, although very poor at times could always scrape together enough money for paint for me. Listen, a fellow, a few months ago gave me here in C— an original drawing by Paul Gauguin. The man who gave it to me had "seen better days," and his history has nothing to do with it, but he was in Tahiti and Gauguin drew it in his presence. The picture is a rather crude cartoon in pen and ink and crayon of the Governor Lacascade receiving a bribe of \$200 for which he gives his heart.

I have a box of paints and some brushes and am a painter, but we have here in Alaska a real artist, his name is S— L—, R.W.S., etc., etc. The French government bought one picture from him for which they paid \$10,000. The first time (eleven years ago) that I saw his pictures in a

photographer's here I knew that he was an unrecognized genius. He is the greatest painter of mountains that I know of except none. I cannot describe them. They are in possession of all kinds of people who think them pretty etc! A perfect gem, which I found on the walls of a shack where I was baptizing some children prompted me to ask the host where he got it. He said, "I loaned S. 50 cents once, he returned the 50 cents after a couple of months and gave me this picture, it's worth \$15.00." I convinced him that he had a little masterpiece and now he'd not part with it for \$250. Mr. L— lives now at the foothills of Mt. McKinley painting the mountain. He uses water colors in a masterful manner—no opaque, pure color, spontaneous. His sky is as transparent as nature and mists, glaciers and peaks like opals. He is a gentleman and an artist. Of course everyone thinks he's a fool for staying up here—but here he is painting for posterity. I asked him why he sold his work at such low prices and to such unappreciative people and he answered, "What's the difference? They are my pictures no matter in whose possession they are." Wasn't that a magnificent answer? Oil of course is his usual medium. If you think that I can paint you'd change your mind if you could see just one of Mr. L—'s. He does not paint portraits or figures to any great extent. Landscape and marine. He paints the raggedest tree stumps you ever saw and contrasts them with the most magnificent sun bathed peaks that God ever created. He fights mosquitoes, hunger, cold, wind and all kinds of weather to paint. Of course he's poor. I do not think that any living being can show him how to paint a mountain—bar none.

Now that I read over what I've written to you I put myself among the "Tellers of the sad stories of their lives," but let me reassure you, Miss Mechlin, that although I am not an artist, I am the happiest fellow you ever saw and I do not envy a soul on earth. This is the greatest country in the world for me so long as paint holds out. Some prefer the wild-flowers, you know.

Many thanks for your kind interest. I appreciate your taking up of your valuable time to write to a back-yard parson who happens to have a box of paints. If you have any loose items on art, pamphlets, prints, old books or anything—send them on. I'll eat 'em one bite.

Faithfully and gratefully yours,
E. P. Z.

FINE CO-OPERATION IN CONNECTION
WITH THE FEDERATION'S SMALL
PRINT COLLECTION

MATINECOCK NEIGHBORHOOD ASSOCIATION

Locust Valley, New York.

Mr. Richard F. Bach,
Extension Secretary,
DEAR MR. BACH:

I have your letter of March 8th. We are very happy that the Print Exhibit of the American Federation of Arts is coming to Locust Valley.

The dates for the exhibits are March 21st, 22d, and 23d. The exhibit will be set up on Saturday, the 20th, and taken down on Wednesday the 24th. This is the first time that such an exhibit has been held in this community and is more or less in the nature of an experiment with us. There will be no admission fee and the exhibit will be open from two until eleven on the three days. On Monday afternoon, the 22d, we have arranged for the school children of our local school and the students at Friends' Academy, a private school in the community, to have a special view of the exhibit. The art teacher at the Friends' Academy will be present during the afternoon to point out the outstanding features to the scholars. On Monday evening, March 22d, in cooperation with the Nassau County Home Bureau we are arranging an evening meeting with the subject, "The Use of Pictures in Home Decoration." Miss Watkins, the Home Bureau Agent, is arranging for a speaker to come from New York.

A feature of our exhibit which you may be interested in is this, in the hall in which the exhibit is to be held we have a stage with an interior set. Mr. Zaday, an interior decorator, who has his shop here and who does a large amount of work for the wealthy people, has agreed to decorate our stage using some of the pictures from the exhibit on the wall and furnishing draperies, furniture, etc., himself. I think it will be very beautiful as well as an interesting feature of our exhibit.

I shall plan to send a notice to all of our local papers. Any press notices must be in the hands of the editors on Wednesday of each week in order to be included in the weekly issue which comes out on Friday or Saturday. I am also sending to our mailing list in this community, about 500 names, the press notice of the exhibit and an invitation to attend.

I trust that you will be able to come out and see how the exhibit takes in a small community. Sincerely yours,

HOWARD R. KNIGHT.

Over \$100 worth of prints were sold at this exhibition.

A SUCCESSFUL LITTLE EXHIBITION

Binghamton, N. Y.

The Secretary,
American Federation of Arts.

DEAR MADAM:

I packed the Helen Hyde Prints this morning and have left word with the Express Company to call for them. I also left word to collect the expressage amount from this address. When I sent the Rembrandt lecture I pasted a piece of paper stating to send prepaid, but have heard nothing from them since.

I cannot express to you one-half the appreciation we have felt for the Helen Hyde prints. About a thousand visitors viewed them, and many showed a real interest, and they really felt the charm.

We did not have much newspaper notice. I would have had to write them myself as the Binghamton reporters are not capable of writing

on art. A very live poster with some of the magazine article that you sent me pasted on it and several reproductions of the prints was about the best advertisement—but we sent a good many invitations and I always took pains in wording anything about the exhibition, to state that it was a Traveling Exhibit sent by the American Federation of Arts. I have been unable to make the sales that I had hoped, but feel sure that it is the times rather than a lack of interest. We all have to pay double for everything we have, clothing, food, repairs, and there is scarcely a week goes by without there being some kind of a "Drive" with house to house canvassing.

I am keeping the price list and possibly at some future date we may have better luck. Surely if one but notes the crowds emitting from the Movie Houses, it seems there is plenty of money to spend.

Sincerely,

MAY ST. JOHN.

WAR MEMORIALS FOR SCHOOLS—A TIMELY SUGGESTION

CLEVELAND SCHOOL OF ART

Cleveland, Ohio.

MY DEAR MISS MECHLIN:

I wonder if sufficient emphasis has been given in THE AMERICAN MAGAZINE OF ART to the possibility of *memorials* to our soldier dead, in the big *public schools* of the country from which they were graduated. In some schools out this way the school building is fast becoming a community center of great importance and in these centers memorials are beginning to accumulate as in the cathedrals of the Middle Ages which were the community centers of that day. It seems to me that the stained glass window as a memorial might receive a little more attention. Such a worker as Mr. Clement Heaton of New York, for instance, would be able to furnish such memorials at a reasonable price, memorials that would have permanent artistic value. Of course there are other men who could do it equally well, perhaps I just mention his name because I have been talking with him recently about his hopes and fears for art.

Every time I see a new number of THE AMERICAN MAGAZINE OF ART I feel like writing you a letter of congratulation. You are doing a great work.

Ever cordially yours,

HENRY T. BAILEY,
Director.

The Federation's large print exhibition was shown at the Pratt Institute, Brooklyn, April 8th to 24th, and will be exhibited by the Art Alliance, Philadelphia, May 8th to 31st. The small print exhibition was at the Ethical Culture School, New York, April 8th to 16th and will be at the Massachusetts High School, Taunton, May 3d to 15th.

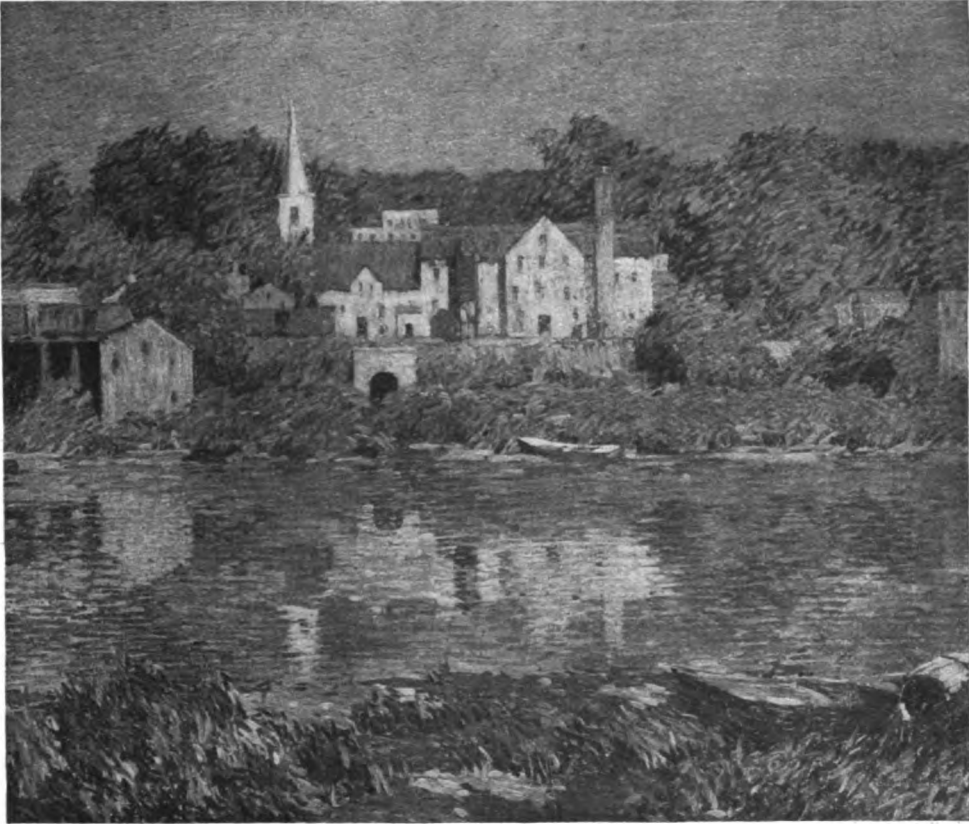


MOUNTAIN COURTSHIP

JAMES R. HOPKINS

AWARDED THOMAS B. CLARK PRIZE

Ninety-fifty Annual Exhibition, National Academy of Design, Brooklyn Museum



GREEN RIVER

AWARDED SECOND ALTMAN PRIZE

ROBERT SPENCER

THE NATIONAL ACADEMY AT THE BROOKLYN MUSEUM

THE Ninety-fifth Annual Exhibition of the National Academy of Design was held in the Brooklyn Museum this year instead of in the familiar halls of the Fine Arts Building, West 57th Street, New York, the latter having been made untenable by the fire which occurred just prior to the opening of the Architectural League's annual exhibition in February.

For the first time for many years all of the pictures accepted were hung and the showing was none the less worthy on this account. In fact, the old Academy has not exhibited as gay a lot of pictures for many years, nor has its annual exhibition for long attracted so much notice. On the opening day the galleries of the Museum

were thronged with interested visitors; tea was served formally in the Museum's rotunda, and everyone seemed in happiest mood.

The galleries which the Brooklyn Museum generously put at the disposition of the Academy are of agreeable size and admirably lighted, so that even poor pictures might be expected to look their best when displayed therein. There were comparatively few poor pictures in this Ninety-fifth Annual Exhibition, however. The jury of selection had made good choice. There were also, it must be admitted, few pictures of extraordinary merit, pictures which Museums would perhaps vie in securing for permanent collections, pic-



THE RAPIDS

AWARDED FIRST ALTMAN PRIZE

W. ELMER SCHOFIELD

tures which would long be remembered as brilliant achievements.

There were a great many new names in the catalogue of this exhibition and evidences of a great deal of "new blood." The display as a whole was youthful and inspiring, and not only created an agreeable impression on the instant but left a good impression in retrospect. The painters evidenced for the most part a sensitiveness to beauty and showed good craftsmanship, as well as substantial grounding in the basic principles of all art.

A new feature of this exhibition was the department of graphic art—drawings, engravings, etchings and prints, which is hereafter, it is understood, to invariably constitute a section of the annual displays.

Owing possibly to the difficulty of transportation the sculptors were not especially well represented.

The prize awards were as follows: The Thomas B. Clark prize to James R. Hopkins for a painting of the Tennessee Mountaineers entitled "Mountain Courtship"; the first Altman prize to W. Elmer Schofield for a landscape entitled "Rapids"; the second Altman prize to Robert Spencer for a picture entitled "The Green River"; the Isaac M. Maynard prize to Henry R. Rittenburg for a portrait of Elliott Daingerfield, the well known painter; the first Julius Halgarten prize to Armin Harsen for a painting entitled "Boy with Cod"; the second Halgarten prize to Kantaro Kato for a portrait of a young woman; the third Halgarten prize to John E. Costigan for a figure painting entitled "Gossips." To Anna Vaughan Hyatt, the Saltus Medal of Merit was awarded for a small sized model of her statue of Joan of Arc erected on Riverside Drive.



JOAN OF ARC

BY ANNA VAUGHAN HYATT

Awarded Saltus Medal of Merit

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LEILA MECHLIN, Editor

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MONEY AND ART

Thomas Nelson Page in one of his inimitable southern stories makes an elderly representative of the old South say to a young man for whose upbringing he has become in a measure responsible, "My son, there are two things a gentleman never mentions at the table—one is money." That some such boundary as this should exist between Art and Dollars we feel instinctively but just how it can be erected it is a little difficult to say. Of course artists must create for the joy of creating, but studios must be rented, paints and other materials purchased, frames bought, to say nothing of mundane trifles like food and clothing so prominently mentioned in reports concerning the high cost of living. Where are the artists to get these things if there is no market for their wares?

"What do you think of that picture over the mantel?" asked a prosperous householder of an artist guest as they sat before the fire and smoked their after dinner cigars.

"A good print," was the reply.

"Ah yes, a print, but almost as good as an original—some people have thought it

was an original," said the host with satisfaction.

"How much did you give for it?"

"Twenty-five dollars including the frame."

"And how much for this sofa?"

"Oh that was over two hundred—pretty nice isn't it?"

"And this rug?"

"Man alive, that cost two thousand. Now, you are artist enough to know the real thing when you see it!"

A department store whose chief patrons are the poorer classes advertised extensively at Christmas-time vanity bag purses at \$115 each and sold enough to make the advertising well worth while. An exhibition of pictures by very accomplished artists, priced from \$50 to about \$250 came back recently from a six months' circuit practically as it went—almost no sales having been made at the half dozen stopping places.

Of course there are exceptions. A school teacher in Denver once gave two months' salary for a water color that she felt she must possess. There are still people in the world who would rather spend their money for etchings than food or clothing. There are, we fear, few persons who prize works of art above automobiles, but there may be some.

The question is what is to be done about it? Must the artists advertise? Heaven forbid! Then obviously we must advertise for them. We must make people understand that art is not merely to be looked at—that it may be owned. That it is not merely for museums, but for the home. If no one bought potatoes the farmers would stop growing them; if no one buys art the artists will stop producing.

Furthermore, this traffic must not be merely commercial, the commodity in itself is too precious to be valued in mere coin of the realm. An etching by Zorn which sold five years ago for four hundred dollars today brings more than a thousand, perhaps two thousand, but the man who bought it with this increase in value in mind merely spent his money and got for it in money a generous return. The delight which one can experience through the possession of a work of art is like sunshine, sunsets, and good health of an unpurchasable, higher sort.

There are some homes in which no books are to be found, there are others in which the walls are barren of pictures, but these are not the kinds of homes in which most of us would like to live or even to visit—they are homes from which a large element of joy has been left out.

If in every home in this country there could be even one good picture it would be no longer necessary to find ways of inducing people to visit our art museums and exhibits, they could not be kept away, and there would be no danger of art being commercialized, for the demand would more than equal the supply.

A newspaper writer in a part of the country where exhibitions of paintings are not frequent, after commenting upon a delightful nocturne by a well known painter in a collection then on view, said, "And if you like Mr. H's moonlight go buy it. What do you suppose he painted it for—to amuse you?"

This was terse and to the point. Probably Mr. H— did not paint that picture of moonlight primarily to sell but because of the beauty he found in nature. But to have some one purchase that picture would have meant encouragement to the artist like the clasp of a hand and a "Good for you, old fellow, pretty fine I should say, just what I should have liked to have painted but couldn't. Do it some more!"

But what is the use of painting pictures that no one cares about, that no one wants, that no one seems to consider worth a two penny whistle? After all it isn't a matter of dollars but appreciation, the dollars are merely a unit of measure. What we really want we are ready to pay for. Do we really want art?

NOTES

THE CHICAGO ART MARKET "The Trustees of the Art Institute of Chicago," says a writer in a recent issue of the Institute's *Bulletin*, "have decided that Chicago ought to give more attention to the purchase of paintings for the adornment of homes." They believe "Chicago artists ought to be encouraged and thereby prevented from going to other cities where

there are better markets. Many collectors habitually go east for pictures and ignore the Chicago market, and eastern museums because of a deep tradition have had a better opportunity to make sales. A better Chicago market will guarantee a higher standard of art and a greater growth among artists. The Chicago Artists' Exhibition demonstrates that Chicago has unbounded talent which, given an opportunity, will compete favorably with the talent of the east. The Art Institute ought to dispose of many thousands of dollars worth of pictures annually. Such sales would increase the business of the dealers; for, as a shrewd capitalist of the Stockyards advised his son, 'In order to sell pigs you must go where they are selling lots of pigs.' The east comes to Chicago to buy pigs, steel and many kinds of merchandise, why should it not come to Chicago for its pictures."

"If every home in Chicago owned by people of moderate means, not to mention those of wealth, would say, 'We will buy one good picture for our home,' soon a high standard of art would crowd out forever the poor and barren excuse for art that is so distressingly apparent on almost every wall. One good picture condemns an inferior in the same way that good English rebukes current slang. The art Institute is, therefore, inviting its friends to allow its sales department to contribute its experience and judgment in the selection of pictures for their homes and is offering a wide range of subjects from which they may choose."

PICTORIAL PHOTOGRAPHY To find collections of photography on exhibition in Art Museums is quite usual today. In the Albright Gallery during March was shown the First National Exhibition of Pictorial Photography under the direction of the Buffalo Camera Club. This included 112 exhibits by pictorial photographers residing not only in Buffalo but throughout the United States. Some of the exhibits came from as far east as Maine and others from as far west as California. An attractive illustrated catalogue was issued.

In the Carnegie Institute at the same time was held the Seventh Annual Pittsburgh Salon of Photography under the

auspices of the Photographic Section of the Academy of Science and Art of Pittsburgh. This also included prints from pictorial photographers from all parts of the country. There were, however, shown herein 238 exhibits.

Two collections of pictorial photography have been traveling this season under the auspices of the American Federation of Arts. Both of these collections were assembled by the Pictorial Photographers of America; one comprised framed prints and the other unframed. The former collection has just completed its circuit. The latter is now in the middle west after having been shown on the Pacific Coast.

**BUSINESS
MEN PAINTERS** The Society of Business Men Painters was organized at the Hamilton Club,

Chicago, March 19th. The charter members are E. G. Drew, secretary of the Chicago Telephone Company; T. V. Field, Engineer of the Telephone Company; Prof. Walter Sargent, University of Chicago; E. F. Selz, Shoe manufacturer; E. S. Barrie of Carson Pirie Scott & Company; and Louis W. Wolff, who is in active business affairs. To the original group will be added Edward B. Butler of the mail order house, Butler Brothers; Wallace L. De Wolf, a capitalist in the real estate business and Charles Hetherington, who retired from active business and began to paint after sixty years of age. Mr. Butler and Mr. De Wolf are trustees of the Art Institute of Chicago and art collectors. Mr. Butler gave the Inness Collection of Paintings and the Inness Gallery to the Art Institute. Mr. De Wolf contributed the Zorn etchings to the print collection and sponsors a number of scholarships for deserving students. Nearly all the charter members have exhibited.

Members of the Society of Business Men Painters must be over thirty years of age, and have taken up the pursuit of art for pleasure. Both Mr. Butler and Mr. De Wolf, landscape painters, began to paint after fifty years of age, when retiring from office activities. Mr. Drew, Secretary of the Chicago Telephone Company, is president of the society.

The Business Men Painters will meet occasionally to present their work before a

critic-teacher. Sketching tours for the spring and summer are being planned. An exhibition will be held next season.

Mr. Drew had previously organized a group of painters and draftsmen from the thousands of employes of the Chicago Telephone Company. Classes of instruction were held at the expense of the company, and an exhibition of over 800 creditable sketches was installed in the company's building early in March, 1920.

The object of this movement which resulted in the Society of Business Men Painters, is to give an opportunity for the development of the creative spirit in an artistic way, and to provide diversion while training the aesthetic taste and offering the pleasure of the pursuits of culture to business men who would follow them.

**THE DANIEL
H. BURNHAM
LIBRARY**

The opening of the Burnham Library of books and folios, relating to architecture, is an event of widespread gratification in Chicago and the vicinity. Daniel H. Burnham, an architect of national fame, on his death bequeathed the sum of \$50,000, the income from which was to be used to purchase works to enrich the Art Institute library of architecture. A corridor south of the Ryerson Library was remodelled by Howard Shaw, the architect and a trustee of the Art Institute, producing a transformation in the shape of a lofty apartment, the barrel vaulting, and long narrow windows with leaded glass altogether uniting in a stately effect. Specially designed shelves and reading desks and an original system of lighting added to the convenience of the readers and those who came to look up references.

Acting together, the Chicago Public Library, the Newberry, Crerar and Ryerson Libraries, agree to concentrate acquisitions of an architectural character in the Daniel H. Burnham Library, to render it a source of first importance in its field. At present there are 2,400 volumes on architecture, many plates and portfolios and pamphlets. Since space is provided, it is believed that valuable works will be contributed by patrons.

At the west of the Burnham Library, the Art Institute has installed the photograph

and slide department which catalogues 36,000 prints, and 19,427 slides among which are many relating to subjects of architectural interest.

THE CHICAGO SOCIETY OF ETCHERS The Tenth Annual Exhibition of the Chicago Society of Etchers at the Art Institute in March filled a gallery with 188 prints by eighty-two men and women. While the name of the association suggests local importance, the membership is scattered across the continent from Maine to California and includes men who work abroad. Its 1919 report gives 230 associate members chiefly in or near Chicago, with representations in seventeen states in the union, in London and in Christiania. Of the 104 active members, fifteen are in Chicago, others in various parts of America, and in England, France, Italy, Sweden, Canada, India, Japan and Honolulu.

The prints winning prizes in the 1920 exhibition were "Two Old Women," by Adolphe W. Blondheim, "Three Score and Ten," by Arthur W. Heintzelman; "Wheelwright Shop," by Ernest D. Roth and "Shipping," by J. W. Winkler. The Art Institute purchased prints by J. Paul Verrees, George Resler, Ralph M. Pearson, Bertha E. Jaques, Charles W. Dahlgreen and J. W. Winkler for the permanent print collection. About \$1,200 worth of prints were purchased by the public.

An appreciation of etchings and engravings is growing to a noticeable extent in the Middle West. Every day of the Exhibition a generous number of visitors came directly to the print room to give serious attention to the impressions and to confer with Mrs. Jaques, the secretary of the Society of Etchers, who was ever present.

ART IN CLEVELAND Various art organizations in Cleveland have long recognized the need of interesting the local public more actively in the work of artists and craftsmen in that city; and the initial step toward remedying this need was taken last year when the first annual exhibition of local art was held at the Cleveland Museum of Art. At that time over two hundred exhibitors were



TRIPOD. LINCOLN MEMORIAL. WASHINGTON, D. C.
DESIGNED BY HENRY BACON

represented, and a great deal of enthusiasm was aroused which has done much to stimulate and increase artistic production in the community.

The Second Annual Exhibition of Work by Cleveland Artists and Craftsmen will be held at The Cleveland Museum of Art from May 5th to June 27th. Entries will be limited to work produced since last May by residents of Greater Cleveland. The scope of the exhibit will be broad. Painting, drawing, sculpture, etc., and examples of bookbinding, photography, printing, jewelry, weaving, basketry, batik work, crocheting, embroidery, lace, furniture and other crafts are to be included in the exhibition. The Cleveland Art Association has cooperated by appointing an advisory committee of sixteen to whom artists are referred for advice on matters of doubt. This committee is also constantly on the search for new workers throughout the city.

Three members of last year's jury from out of town, Messrs. C. Howard Walker, Ellsworth Woodward and George W. Eggers, accepted an invitation to serve

again this year; and the fourth member, replacing Mr. Harshe who could not serve at this time, was Charles H. Woodbury.

Certificates of Merit will be awarded for first, second and third honors in each class in which the quality of the work merits such awards. The Jury will also award the Penton Medal for Excellence in various classes. This is offered annually by John A. Penton through the Cleveland Art Association for excellent work produced during the preceding year. The medal was designed by a Cleveland sculptor.

LONDON NOTES There is no doubt that present economic conditions, especially as affecting the price of silver, are bringing some very fine old silver into the market, and also bringing very high figures in prices. These prices are commanded by really good eighteenth century silver, but that of the Victorian period cannot reach the same range of prices. The eighteenth century was an epoch of very fine taste in furniture and silver; and these qualities appeared in the choice collection of English silver plate, the property of Field-Marshal, the Rt. Hon. Lord Methuen G.C.B., which was sold by Messrs. Christie Manson on February 25th.

These Methuens of the early eighteenth century, unlike their present representative, who chose the profession of arms, were a great diplomatic family, John Methuen, who lived from 1650-1706, having been Envoy and Ambassador of England to Portugal, where he concluded the Methuen Treaty in 1703; while his successor, Sir Paul Methuen was Envoy and later Ambassador to Portugal, Minister at Turin, and Ambassador to Spain and Morocco, and many of these pieces engraved with the Royal Arms and Cypher of George I may have been part of his Ambassadorial plate. This applies to the beautiful pair of George I cups and covers, finely chased with masks and strapwork, and with gadrooned borders, by Phil Rolles in 1714, which realized in the February sale, at 210 s. per oz., £2,879.12.6d; while other fine pieces were the Queen Anne circular sideboard dish, engraved with the Methuen Arms by Pierre Harache in 1703, the beautiful pair of sauceboats, chased with festoons of flowers, laurels and masks, with dragons for the

handles, by Isaac Duke in 1743, and the nobly designed George I circular ice-pails, by Lewis Metayer in 1714, which were not dear at £826.10. 2d, at 72s per oz.

But interest centered in the English Gothic cup and cover, of silver-gilt and rock crystal, which may have been really fine Scottish work of about 1500, and is claimed by its present possessor to be the identical cup from which the ill-fated Mary Stuart, Queen of Scots, received her last Communion; the stem being formed of an octagonal rock crystal column, and the cover surmounted by a crystal ball, with the serpent, symbol of eternity. Mr. Crichton started the bidding for this fine historic piece at £1,000, and it fell to him finally at £3,200.

The art world on both sides of the Atlantic has suffered a loss in the recent death of Mr. Louis Duveen, controlling partner of Duveen Brothers, at the comparatively early age of only 46. He possessed the "flair" in art of his father, the late Sir Joseph Duveen, and his prudence was a corrective to the energetic impetuosity of his brother, the present Sir Joseph, while his generosity was on a line with his family's best traditions. His aid was invaluable in the four successive Red Cross sales; and recently he presented to the Bodleian Library an edition of the fourth folio of Shakespeare, which was lacking to its collection.

The exhibition of water-color drawings of the English School now open at Messrs. Agnews Galleries in Old Bond Street, was, as I know, the result of very careful selection and arrangement. The result is a very choice selection of the best from the works of Copley Fielding, David Cox, J. M. W. Turner, George Barret, and later of Birket Foster, A. W. Hunt, and down to our own times in Gregory and Wimperis.

Particularly well represented is Peter de Wint in his massive drawing of "Bray-on-Thames". The Abbotsford set of Turner drawings is of special interest, though his two finest mature works here are the studies of Lucerne at moonrise, and his "Red Rigi-Sunset." A. W. Hunt, who was influenced by Turner, has here two admirable water-colors of Durham Cathedral.

The exhibition opened this month at the Alpine Club Gallery of "War, Peace

Conference and other portraits," by Augustus John, and that of the recent sculpture of Jacob Epstein at the Leicester Galleries are of the first interest in critical appreciation. The Epstein exhibition is of a few selected bronzes, and here the upright figure of Christ, pointing to the wound in his hands, created the most stir among the London public. What, however, attracted me here the most were the portrait busts, and notably among these those of Betty May, Lillian Shelley, and the brilliantly modelled and characteristic head of an American soldier. Both this bronze bust and the Christ have, I understand, since been sold.

In his War and Peace portraits Augustus John has surpassed himself, and taken a front place among portraitists of this century. There is fine drawing in these portraits, character is there—the real man, not posed in the limelight, as a political celebrity, but as he lives and moves—and frequently wonderful beauty of color. The selection itself is of exceptional interest, including as it does the burly upright figure of the Rt. Hon. Gerald Massey, Prime Minister of New Zealand; the keen thin face, instinct with force, of the Prime Minister of Australia; the Prime Minister of Canada, Sir Robert Borden, a striking likeness and also a great artistic creation, and H. R. H. Emir Feisul, clad in the robes of the Orient. Intimately connected with this last in the story of the Great War was Colonel T. E. Lawrence, C.B., D.S.O., that hero of an almost legendary romance on whom the Germans placed a great sum of blood money, vainly, for the Arabs would never betray their beloved leader. He appeared here in the robes of an Arab Chief; and it was interesting, at the private view to turn from the portraits, and find their original standing in the room, in the less imposing dress of an English private gentleman. Among the women most noticeable were the Marchesa Casati, the Princess Bibesco, and the Duchesse de Grammont: there are some admirable studies of Canadian soldiers.

Reproductions of two portraits by Mr. John—those of Sir Robert Borden and La Marchesa Casati—are to be found on pages 246 and 247 of this magazine.

BILLBOARD MASS MEETING Arts in Philadelphia on Wednesday evening, March 24th, to consider the Menace of the Billboard. Dr. George Woodward was chairman of the committee, and Mr. J. Borton Weeks, president of the Keystone Automobile Club, vice-chairman. The principal speakers were Joseph Pennell who illustrated his address with a series of lantern slides and J. Horace McFarland, president of the American Civic Association. The following resolutions were unanimously adopted:

Whereas, Billboard Advertising is of no public benefit, is a scandalous waste of money and is an artistic disgrace to the public highways, whether of city, suburb or the country,

And Whereas the Supreme Court of the United States has definitely held that,

"A city, exercising the police power, may prohibit the erection of billboards in residence districts, in the interest of safety, morality, health, and decency of the community."

Cusack vs. Chicago, 242 U. S. 526

And Whereas the Supreme Court of the United States in the case referred to, thus indicts the evils of Billboard advertising:

"Upon the question of the reasonableness of this ordinance, much evidence was introduced upon the trial of the case, from which the Supreme Court (of Illinois) finds that fires have been started in the accumulations of combustible material which gathered about such billboards; that offensive and unsanitary accumulations are habitually found about them, and that they afford a convenient concealment and shield for immoral practices, and for loiterers and criminals.

"As bearing upon the limitation of the requirements of the section to blocks 'used exclusively for residence purposes,' the court finds that the trial court erroneously refused to allow testimony to be introduced tending to show that residence sections of the city did not have as full police or fire protection as other sections have, and that the streets of such sections are more frequented by unprotected women and children, and are not so well lighted as other sections of the city are, and that most of the crimes against women and children are offenses against their persons."

And Whereas investment of millions of dollars by the City of Philadelphia in the Roosevelt Boulevard and the Southern Boulevard, has been for the time being rendered nugatory so far as the beauty of the Boulevards are concerned, by the erection of enormous numbers of Billboards along

the route; the Billboard and advertising interests seeming to think that the object of Philadelphia was to create a beautiful thing for them to utterly ruin.

Resolved by The Fellowship of The Pennsylvania Academy of the Fine Arts and by the group of representatives of other organizations of the City of Philadelphia in Town Hall Meeting assembled that the City Council of Philadelphia be urged to pass and his Honor the Mayor to approve an Ordinance forbidding the erection of Billboards in residential undeveloped sections and forbidding the use of advertisements on any Billboard erected in a business section except to advertise the business actually carried on upon the property on which the Billboard is erected.

And Be It Further Resolved that the Governor of the State of Pennsylvania be urged to secure legislation forbidding the erection of Billboards except for advertising the business carried on upon the property upon which the Billboard is erected.

NEWS LETTER
FROM THE
AMERICAN
ACADEMY
IN ROME

Last month Professor Hendrickson gave four delightful lectures on Virgil's "Aeneid," laying special stress upon the topography and climate of Latium and upon the circumstances under which the poem was written.

Miss Wadsworth of the Classical School has gone to Sicily with Mrs. Charles U. Clark (who spent a few days in Rome) and two young ladies. They intend to make the usual round of the Island—Palermo, Monreale, Segesta, Selinus, Girgenti, Syracuse and Taormina.

Painter Cowles' ceiling is advancing rapidly. Two of the men who came out last Fall have been helping him on his painted architectural setting.

Sculptor Jennewein's group of a man wrestling with a bull is almost finished. It is a large, ambitious piece of work, and should be a credit both to him and to the Academy.

Painter Cox's large cartoon for his mural decoration is nearing completion. He has spent two days in the Caracci Gallery at the Farnese Palace making color notes of the ceiling there, which is much on the same lines as his decoration.

Painter Lascari has a screen of seven valves under way representing the creation of the world. Each valve is treated with appropriate decoration.

The affiliated architects, MacDonnell and

Robin, have just finished measuring Bernini's famous portico in front of St. Peter's by means of extension ladders. They are both active, intelligent men.

Professor Edgell conducted a trip to the Villas at Frascati, which almost all the members of both Schools attended. We visited the Villas Aldobrandini, Ruffanelli, Lancellotti, Torlonia, Muti, Pallavicini, Mondragone and Borghese. The only one we could not get into was the Falconieri, which is still owned by the German Kaiser.

Another trip was to the Palazzo Doria Pamphili to see Pietro da Cortona's ceiling.

Venturi's lectures are over. His seven conferences covered the art of Rome from the fall of the Roman Empire to today, and Leonardo, Raffaello, Tiziano and Michelangelo.

Landscape Architect Wilcox from the Harvard Landscape School of Architecture has arrived and is already at work. Landscape Architect Lawson is looking after him; they are measuring the Villa Medici together, and day before yesterday they spent the day in the Vatican gardens.

The Association of the National Academies in Rome is progressing. I have drawn up a tentative Constitution, which the various Directors are now studying. We expect to have the first meeting of the Executive Committee within a week or so.

The exhibition of modern industrial Italian art, which I mentioned in my January news letter, has been decided upon; not, however, as a large exhibition as first planned, but as one which can be more easily handled—there is to be a choice selection of objects of sufficient number to fill a room 60 by 30 feet. (To be circulated in the U. S. by the American Federation of Arts).

Dr. Denman Ross is in Rome. He spent an afternoon going over the Academy and the studios.

We are all delighted that Mr. Robert Underwood Johnson has been appointed Ambassador to Italy, for he is already known here as a sincere admirer of the country. We have been too long without an Ambassador, and the effect upon Italy has not been altogether happy.

GORHAM PHILLIPS STEVENS,

Director.

ITEMS

A loan exhibition comprising sixty-two paintings and drawings, eleven works in sculpture and fifty-three prints was lately held under the auspices of the Honolulu Art Society in the Library of Hawaii. The paintings included examples by Inness, Keith, Daubigny, Dupré, Jacque, Josef Israels and Sir Joshua Reynolds, and among contemporary painters, Lionel Walden, Wilton Lockwood, Walter MacEwen, Edward Redfield and Charles Livingston Bull. The sculpture included examples by Meunier, Manship, Nadelman, Roger Noble Burnham and others. The print collection boasted works by Rembrandt, Whistler, Meryon, Millet, de Chavannes, Zorn, Cameron, Washburn, Webster, McBey, Frank Short, Platt, Andre Smith, Hornby, George E. Burr, Henry Wolf and Timothy Cole to mention but a few. A more choice and delightful little collection could scarcely be imagined. There are two active art associations in Honolulu at present, the Art Society and the Art League, both chapters of the American Federation of Arts.

The print makers of Los Angeles have been holding at the Museum of History, Science and Art, Exposition, Park, their first international print makers exhibition, and it is surprising to note how comprehensive a collection has been gotten together. Nearly five hundred prints are listed in the catalogue. There is a large representation from France, an impressive group from Great Britain, a small number from Italy and a very fair representation from the United States. Eight of the extreme modernists are represented by wood block prints in color. It is stated in the catalogue that whereas the jury was not in sympathy with the so-called modern movement its members felt that it should have a place in an international exhibition and that, therefore, a limited number of representative examples were shown.

The Scammon lectures for the year 1920 at the Art Institute of Chicago have been delivered by Joseph Pennell who took as his subject, "The Graphic Arts as Practised By Modern Men and By Modern Methods."

The Board of Managers of the Fellowship of the Pennsylvania Academy of the Fine Arts recently announced that the Fellowship prize of one hundred dollars for the best work, or works, in painting or sculpture in the One Hundred and Fifteenth Annual Exhibition of the Pennsylvania Academy of the Fine Arts, by a member of the Fellowship who has been a regularly registered student in the Academy Schools within the last ten years had been awarded for 1920 to Juliet White Gross for her painting entitled "Morning." The prize is awarded by a vote of the active members of the Fellowship who visit the exhibition. This year there were forty competitors with sixty-seven works.

Mr. William Coughlen has resigned his position as secretary of the John Herron Art Institute and director of the Herron Art School to become sales manager in the development of Shaker Heights, a restricted residence district of Cleveland, Ohio. Mr. Coughlen has been connected with the John Herron Art Institute for eleven years.

During May the Chicago Art Institute will hold its annual exhibition of American water colors, pastels and miniatures including the American Water Color Society's Rotary sent out by the American Federation of Arts.

The Denver Art Association held its Twenty-sixth Annual Exhibition from May 3d to 17th at the Public Library.

Indicative of the growing interest in prints is the statement made by Mr. Royal Cortissoz, art critic of the *New York Tribune*, that in the month of December alone, etchings by Frank W. Benson to the value of \$25,000 were sold during an exhibition held at the Kennedy Galleries, New York.

The College Art Association held its Ninth Annual Convention in Cleveland, Ohio, April 1st, 2nd and 3rd. Many interesting papers covering a wide range of subjects were presented. A visit was paid to the Memorial Art Gallery at Oberlin and two fine private collections in Cleveland, those of Mr. Ralph King and Mr. E. S. Burke, were inspected by invitation.

BOOK REVIEWS

THE GARDENS OF ITALY. WITH HISTORICAL AND DESCRIPTIVE NOTES.—BY E. MARCH PHILLIPS. Edited by Arthur T. Bolton, F.S.A., F.R.I.B.A. Charles Scribner's Sons, Publishers.

This is a new edition of an extremely valuable work, brought out in response to demand, revised and amplified so that for practical purposes it may be regarded as a new book. The magnificent series of photographs taken by the late Charles Latham, has been retained for the most part, and about 150 new photographs have been added to make the series of villas and gardens more comprehensive. Miss Phillips' original text, supplying historical notes and data concerning the people who lived in the old palaces and gardens, has been largely retained, but Mr. Bolton, fellow of the Royal Institute of British Architects, has enlarged the section relating to the Roman and Florentine examples, and has added new chapters on the Villas and gardens of Venetia, the lake district, and in Genoa, together with a valuable series of plans and a helpful general introduction.

Mr. Bolton notes in the preface, that the changes in the famous Italian Gardens have been so few that the plans drawn in 1809 are for all ordinary purposes sufficiently correct today. He also remarks that in a recent visit to Italy, after a lapse of twenty-five years, he found the conditions of the gardens and villas greatly improved, having been, apparently, better cared for of late. The book is in thirty-three chapters and the text is accompanied by between 150 and 200 illustrations, many of which are full page folio; the frontispiece is in color from a painting by Charles Gascoyne; the rest of the illustrations are half tones from photographs.

Those who have read Miss Evelyn March Phillips' book on "Form and Color" will understand that in dealing with any subject her treatment would be unusual, thought-provoking and engaging, for she is one of the few who in writing about art, succeeds in being at the same time scholarly and casual. Her chapters in this book give the reader a feeling of intimacy with the gardens described; a feeling which the ordinary description or effusion would not

create. Garden making is one of the great arts of Peace; an art which may be practiced no less well in this country than in Europe, provided we have the skill and patience. The re-issuance of this handsome volume, just now, therefore, is peculiarly fortunate and timely.

ANTIQUÉ LACES OF AMERICAN COLLECTORS, TEXT BY FRANCES MORRIS AND MARIAN HAGUE. Published for the Needle and Bobbin Club by William Helburn, Inc., New York.

This is a large folio edition issued in four parts and limited in number. The first section containing twenty-five full page plates was announced ready for delivery April 15th and the editors hope to complete the volume during the year. The plates will cover many of the notable examples of laces that have found their way to this country in the hands of connoisseurs, and are of fascinating interest to students, affording opportunity for a comprehensive study of the art of lace making in Italy, France and the Netherlands in the sixteenth and eighteenth centuries. The descriptive text will be by Frances Morris, assistant curator of the Department of Decorative Arts, Metropolitan Museum of Art, New York, in collaboration with Marian Hague of the Scuola d' Industrie Italiane, with an introductory chapter on "Lace Collecting in America," by Sarah Gore Flint Townsend, adviser to the Textile Department, Museum of Fine Arts, Boston.

CATALOGUE OF ENGRAVED GEMS OF THE CLASSICAL STYLE, BY GISELA M. A. RICHTER, LITT. D., The Metropolitan Museum of Art, New York, publishers.

This book serves a two-fold purpose—as a catalogue and a general hand book for collectors. The material treated is divided chronologically into the chief periods of ancient art. Each section is preceded by a short historical note showing the influence of contemporary events on the art of gem engraving. A general introduction deals with the different aspects presented by ancient gems as a whole, their uses, designs the value of forgeries, the technique of gem engraving and the materials used. A list of known gem engravers is also given.

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JUNE, 1920

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THE
AMERICAN MAGAZINE OF ART
VOLUME XI JUNE, 1920 NUMBER 8



THE BIRTH OF APHRODITE

EMILE RENÉ MENARD

THE CARNEGIE INSTITUTE'S INTERNATIONAL EXHIBITION

BY VIRGIL BARKER

ABOUT one thousand Pittsburghers and guests from a distance were privileged to have a private view of the nineteenth International Exhibition at the Carnegie Institute on the evening of April 28th last; and on the next afternoon, following the exercises of Founder's Day in the Music Hall, the exhibition was thrown open to the public.

The renewal of this series marks the return of western civilization to more normal activities. The gap of six years caused by the war has thus been most successfully closed, and a great impetus given to that interchange of culture which so effectively binds together this country and those on the other side of the Atlantic.

Numerically the countries of Europe almost equal our own in representation; and surprisingly enough, in view of the greater ravages suffered by them during the prolonged conflict, the quality of their contributions is maintained on the high level previously established. That the progress of our own painters has continued during the intervening years is indicated by the circumstance of the American work holding its own in such company.

There is no attempt at grouping the pictures according to their nationality, except in the partial instance of one small room being filled almost entirely with Swedish paintings. This policy has a logical basis in the unavoidable inter-

nationalism of contemporary art, in which community of ideas and methods is perhaps even more prevalent than in political or commercial pursuits. The very means of communication which have rendered possible this exhibition and its predecessors also bring about greater uniformity in the generality of art works.

ing these to the expression of an entirely personal vision of the world. He is pre-occupied with the idyllic and pastoral phases of life and, apparently in search of a more unconstrained embodiment of these phases, returns again and again to the incidents and legends of classic times. Even when he pictures a scene nearer our



SUZANNA AND HER SISTERS

WALTER UFER

The custom of honoring one painter with a room to himself is continued this year with a gallery being given over entirely to paintings by Emile Rene Menard. This eminent Frenchman is represented by 22 examples, ranging in size from intimate little oils to very large canvases suited primarily to public galleries. The impression made by this room is of a very coherent and consistent artistic personality. Menard leaves to others all exclusive attention to technical problems, subordinat-

own time, as he does occasionally, it is permeated with this same temperamental predilection.

The large gallery beyond the Menard room contains all of the prize-winning pictures. Abbott Thayer's "Young Woman in Olive Plush," recently shown in the Luxembourg, received the Medal of the First Class. The second honor was conferred upon the Englishman, Algernon Talmage, for "By the Cornish Sea." The Medal of the Third Class went to Walter



PORTRAIT OF MRS. ST. GEORGE

BY SIR WILLIAM ORPEN

Ufer for his "Suzanna and her Sisters"; this painting is of an Indian woman with two young girls amusingly encompassed with the externals of our civilization, all bathed in an almost blinding sunlight

self-portrait of the greatest boldness; Willard L. Metcalf's "Moonlight," full of poetry and visual loveliness; John F. Carlson's "Forest Pool," broadly handled and of compelling strength; Childe Has-



THE WALKER BROTHERS

GEORGE J. COATES

pouring through the window from the desert without—a genuine *tour-de-force*. Honorable Mentions were awarded to Frederick A. Bosley's "Looking at Prints," to George Coates' "Spanish Dancer," and to Robert Spencer's "The White Mill."

The foregoing list by no means exhausts the interest of this gallery. Here is Sir William Orpen's "A Man from Arran," a

sam's opalescent "New York Winter Window"; Henri Martin's notable "Nausicaa at the Fountain"; Charles H. Davis' "The Sunny Hillside," seeming somehow, in its new setting, the better to deserve its recently acquired Silver Medal at the Corcoran Gallery; and characteristic canvases by Bruce Crane, Dewing, Ben Foster, Hawthorne, Le Sidaner, J. Francis Murphy,



PORTRAIT OF LILLAH MCCARTHY

In the character of the Dumb Wife

BY CHARLES SHANNON

Redfield, Schofield, J. J. Shannon, Symons, and Tarbell.

Investigation of the other spacious rooms reveals much more of great interest to the student of contemporary painting—a great deal more than can be even mentioned here. A thorough and workmanlike soundness underlies the brilliancy of Orpen's "Mrs. St. George"; while across the room from this hangs Zuloaga's forceful portrait of Mrs. Garrett. George Coates, the Englishman who received an Honorable Mention, shows a second canvas, "The Walker Brothers," which carries on the dignified tradition of the English portrait school. Charles Shannon contributes a striking study of Lillah McCarthy in her rôle of "The Dumb Wife."

Other countries represented are Italy, Russia, Norway, Denmark, Canada, Switzerland and Belgium. M. A. J. Bauer, of Holland, shows a large picture of "A

Fakir at the Ganges." The Swedish group includes Fjaestad, Carl Larsson, Zorn, Helmer Osslund, and Anna Boberg.

The continuation of the exhibition until the last day of June gives ample opportunity for visitors from other parts of the country to avail themselves of this unique opportunity to become acquainted with the work being done in Europe today, and to gain a fresh outlook upon our native work in its relationship to that of the older countries. The International comes at the end of a most interesting art season and is an appropriately important finale.

Mr. Virgil Barker, who went to Pittsburgh some time ago to assist in the preparations for the international exhibition at the Carnegie Institute, has been appointed Curator of Paintings, Department of Fine Arts, and will hereafter remain permanently in that city.



GOD'S ANOINTED

JAN TOOROP

JAN TOOROP

BY ARTHUR EDWIN BYE

NOT long ago a well known Dutch art critic wrote that he could count all the good painters of his country, then living, on the fingers of his left hand. It was the old lament, art is dead, all the great painters belong to the glorious past. But fortunately, among the few names he was able to count, he included that of Jan Toorop.

Most of the great painters of Holland have adhered to an ancient national tradition. This is what has distinguished the nineteenth century schools—particularly that of the Hague—from the French and English. Israëls, Bosboom, the Marises, Mauve, Weissenbruch, Poggenbeek and others took part in a Renaissance which strove boldly to bring back to Dutch painting the brilliancy of the Golden Era—the seventeenth century. And while these

painters, in their day, were distinctly modern, there was little of the revolutionary, which marked the leaders of art in France. We can fondly liken almost any one of the nineteenth century Dutch masters to some favorite of the great epoch.

The more modern painters—those living today—are striving to break from this tradition. Some, like Lizzie Ansingh, Dÿsselhoff and Van Hoytema have succeeded in doing so. Toorop, however, has broken every precedent.

It is difficult to realize that Toorop is Dutch. We think of Dutch painting as realistic and pictorial—at any rate not idealistic nor symbolic. Toorop is a mystic. In truth he is only half Dutch for he was born in the East Indies of a Javanese mother. Lingering in his art, therefore, as



CENTRAL PANEL OF TRIPTYCH "THE ADORATION"

JAN TOOROP

in his blood, is a far eastern strain, which to us, seems exotic. Besides this, Toorop is a Roman Catholic, and his faith shows in his art. One is not used to Dutch Roman Catholic painters, that is another reason for his strangeness.

But, while Toorop is unlike any other Dutchman, he does not stand alone in the history of art, in Holland. Matthew Maris sought the mystical world. In his idyllic

pictures, of a sort of dreamland, he peered beyond the visible, which, before his time, was little known to any Dutch painter. Toorop's world, however, is not one of dreams, but of symbols. One's first impression, upon seeing his works is, that he is a primitive. Richard Muther has called him the Giotto of our time, for, just as Giotto endeavored to free the art of painting from the archaic conventions of the



SIDE PANEL OF TRIPTYCH "THE ADORATION"

JAN TOOROP

Byzantine, and to express ideas in living form, Toorop tries to free painting from the materialism of a commercial age, and to make life as he sees it—the life of today—express ideas. But Muther's metaphor cannot be carried too far. Toorop is apt to look forward to what Giotto looked back upon. Many other comparisons come to our minds. Toorop's madonnas, kneeling with hands placed in prayer, suggest at

once Fra Filippo, and yet how totally different! Their girlishness, simplicity and piety recall Fra Angelico, but in spite of that, they are modern, for each is a portrait, in fact realistic, of a girl of sixteen or seventeen years, in her school-going clothes, and her hair hanging down her back.

His apostles remind one of Castagna or Veneziano, realistic, rugged types that they are, but again you see in them the Dutch



SIDE PANEL OF TRIPTYCH "THE ADORATION"
JAN TOOROP

peasant; these are, after all, portraits, and perhaps a comparison with the Flemish and not the Italian primitives is more just. His triptych of the Adoration, entitled, "The Word Is Become Flesh," executed in 1908, has a group of adoring shepherds which might have been done by Hugo van der Goes had he lived in the twentieth century.

The comparison between Toorop and the primitives at once suggests another. In a

certain spiritual sense, Toorop belongs to the Pre-Raphaelite brotherhood. Like them, he is endeavoring to revive an age of faith that is past; like them his world is symbolic, his types ascetic and his line minute.

Born in 1860, as early as 1889 he made it clear to the art circles of Holland that he viewed the realities of life with a new vision. Although at first brutally realistic, painting

fisher folk at Katwÿk without any attempt at idealism or sentiment, he seemed to reach the rock bottom of life and he dared to paint what he saw. It was after a long and severe sickness, during which time his

But no greater mistake could be made than to say Toorop belongs to the Middle Ages. It is true, he has primitive qualities but even in this he is ultra-modern. We remember now that Gauguin sought the



LABOR

AFTER A LITHOGRAPH BY JAN TOOROP

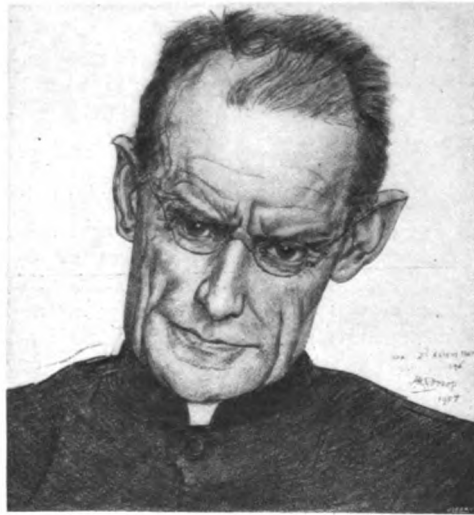
body was weak and his spirit, in the nearness of death, quickened, was enabled to see clearly its own nature, that the East Indian and European elements of his character found themselves united. From this time on his art became symbolic. We could go behind Giotto and the primitives to find his artistic affinities, to the Byzantines. His art, in truth, becomes more pronouncedly Byzantine as it develops.

primitive in his native Tahiti, and since his time it has become the fashion among so-called "Independents" to find a new style in the art of prehistoric or semi-civilized peoples. Taking a hint here from Egyptian reliefs, and another there from a half-savage stone carving, others from Assyrian or Mycenaean Greek, our Cubists and ultra-independents have returned to a symbolic expressionism, casting aside the accumu-

lated artistic traditions of the past four centuries.

Toorop has, beyond a doubt, been interested in these experiments, and one thing he learned from them—a new use of line. The geometric constructions of the Cubists showed him one thing, the force of bold sweeping curves, straight lines and angles. He has made use even of intersecting planes.

One of his most recent works, in fact exhibited for the first time last winter in Amsterdam, is his "Road to Calvary," in fourteen pictures, now hanging in the Roman Catholic church of Oosterbeek. These scenes are in reality, tinted charcoal drawings. On an oaken panel, unstained in any way, the figures are drawn, this panel serving as a background like the golden backgrounds of early primitives. The figures, heavily outlined, in black, are powerfully constructed, the faces being carefully, even minutely, drawn, and uncolored, while the forms and garments, in decided contrast, are almost sketchily rendered, and then stained with pure color. Sometimes the color scheme of the garments is purple and green; sometimes red and purple, and at other times yellow and



PORTRAIT OF DR. ARIENS
JAN TOOROP

green. At a distance the effect is not unlike a painting by Burne-Jones. Framed like mediaeval altars in bands of gold and color, there is far more richness of effect than would be supposed from charcoal drawings.

But we have so far touched only upon the technical peculiarities of the painter. Toorop has conveyed to us as tragic a representation of the passion of Christ as has ever been painted by any artist. As one passes before the fourteen pictures, one becomes aware that these figures move, slowly but surely, as in a crowded procession. The realism of the faces, rugged and beaten or horrible and hypocritical according to the character of the personalities behind them, reminds one of Hugo Van der Goes as well as of Hieronymus Bosch. But the movement of the limbs and garments is unlike anything ancient. With naturalism thrown to the winds, great circular lines divide the folds of raiment; they sweep over half visible legs; one sees through and behind semi-opaque forms as though they were all unreal.

For the scenes *are* all unreal. Christ does not carry His enormous cross. It is merely there. He does not fall; He does not suffer, even when crucified. Here is, then, the mysticism of Toorop. The Crucified One, alone of all the figures, does not suffer.



PORTRAIT OF DR. P. C. BOUTENS
JAN TOOROP

because He is God. An unearthly figure, He typifies indeed the Spirit.

Whether or not one feels satisfied with such a representation of the stages of the Cross, one is compelled to admire its force and its uniqueness among works of art.

* * *

Such an art as Toorop's is undoubtedly a struggle for individual expression, for the expression or interpretation of the artist's own inner feelings. It is this struggle, this half successful groping and striving for expression that makes his art appeal. What is it that awakens our sympathies, that arouses kindred feelings in our breasts when contemplating the pictures of the Italian and Flemish primitive schools? Is it not that *struggle*, on the part of the artist, evident in his work? The perfect facility of the men of the high Renaissance has by no means the deep

significance to our own inner lives. For life is a struggle, and art is most true to life when it pictures that struggle. The Spiritual life—the hidden, mystical experiences of life can never be clearly expressed. Better were it that they be suggested—perhaps in symbols. . . .

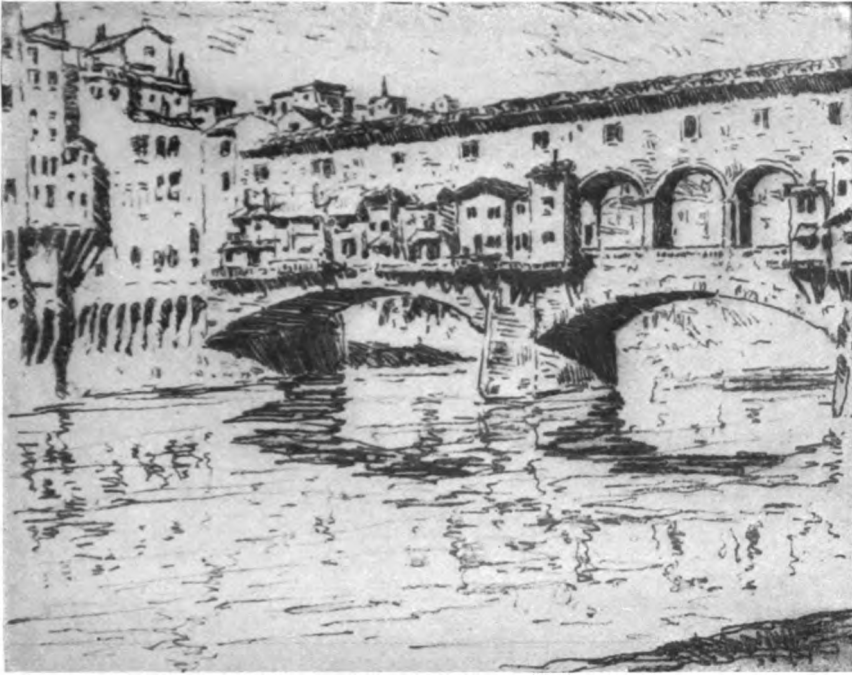
We know not what the art of the future is to be, but there are signs of a spiritual awakening from the materialistic realism of the last century. It may be the ancient precept "Let Nature Be Your Guide," will not alone hold good in the future; instead, the young painter will be taught to look first within himself. The painter who is struggling for spiritual expression, rather than for interpretation of what is visible only to the eye, may be the great painter of the future.

Toorop, at least, has that mystical aim—we will do well to watch in the coming years.



SOUTHERN CALIFORNIA COAST

A PAINTING BY GARDNER SYMONS



THE PONTE VECCHIO, FLORENCE

ETCHING, SOFT GROUND, IN COLOR

BY BENJAMIN C. BROWN

FIRST INTERNATIONAL PRINT MAKERS EXHIBITION

BY HOWELL C. BROWN

WHEN The Print Makers of Los Angeles decided to throw open to all the world, their Sixth Annual Spring Exhibition, they did not hope for a large response the first year. Contrary to their expectations so many prints were offered that they were enabled to hang on their walls, at the Museum of History, Science and Art, Los Angeles, a truly representative collection of the work of English, French, Canadian and American artists in Etching, Block Printing and Lithography.

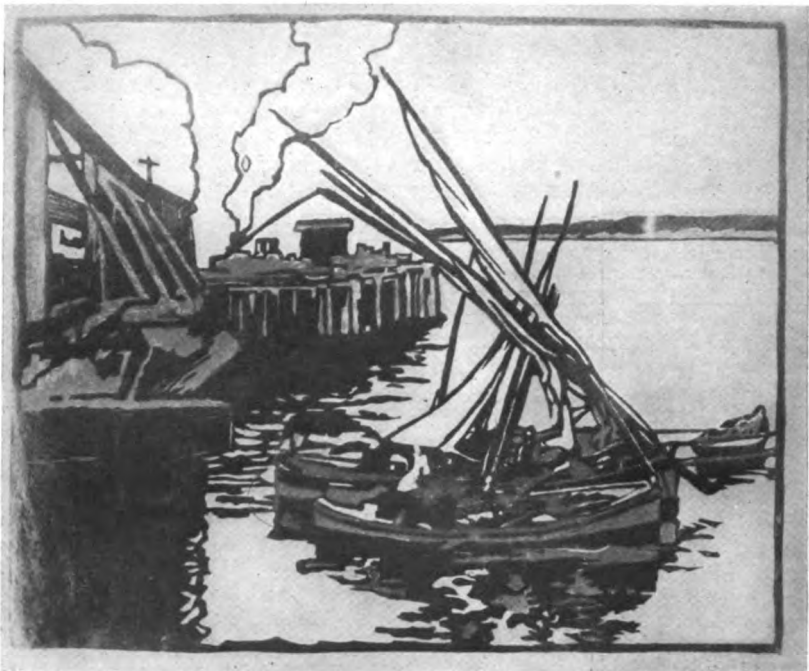
About one-third of the prints sent in were chosen for exhibition, making a total of 471 pictures by 199 artists. Among so many it would be impossible, in the limits of a short article, to do more than mention the most interesting offerings in each group, and at the same time, make some little comparison between the present states of

the arts mentioned, in the countries represented.

To merely cite such names as Bejot, Besnard, Beurdeley, Brouet, Deville Hallo, Helleu, de Herain, Laborde, Lequeux and Picasso, is sufficient to show the variety and quality of the French Etchers shown. England added to the list such names as Sir Frank Short, Alfred Hartley, Herbert Dicksee, Martin Hardie, and many others as well known. Italy was represented by but two artists, Antonio Carbonati and Mazzi-Zarini, but both very interesting in their work. In the catalogue the Canadians and Americans were grouped together comprising in all 106 artists. In Etching there was no doubt that the American group more than held its own. The Aquatints of John Taylor Arms, John W. Cotton, Fred Haines (Canada), Beatrice



TWO OLD WOMEN
ETCHING BY ADOLPHE W. BLONDHEIM



ITALIAN FISHING BOATS, MONTEREY
WOOD-BLOCK IN COLOR **BY WILLIAM S. RICE**

Levy and Frederick Reynolds ranked with the very best of any country. Benjamin C. Brown, May Gearhart and L. O. Griffith were three workers in soft-grounds in color whose prints added brilliant color notes to the walls. Blondheim, Eskridge, Has-

The Frenchmen must be characterized by the word "illustrative." They furnished none of the small intimate prints one would like to have in his hands for close examination. The English Etchings, while perfectly done, were perhaps almost a little



DAWN

A LITHOGRAPH BY FRANK BRANGWYN

kell and Bertha Jaques must not be forgotten for they may always be depended upon to show well-executed prints. Arthur W. Heintzelman with his etched studies of types deserves special mention, as well as Edward Hopper who possesses the faculty of getting into his line etchings a wonderful feeling of air and motion. Troy Kinney, the etcher of "Dancing Dreams," was there as well as Cadwallader Washburn with his inimitable dry-points and J. W. Winkler the etcher of San Francisco's Chinatown.

too good and for the most part left one wondering, more at the marvelous quality of their execution than the beauty of their subjects. This statement should be qualified to a certain extent, for among them were a few wonderful prints. Especially notable was a dry-point, "Timber Hauling, Devon," by George Soper, which for action and beauty was unsurpassed.

In Block Printing the Americans far outshone the others. It is true that England was represented only by Robert



STROLLING MUSICIAN OF GLOUCESTER
ETCHING BY ARTHUR W. HEINTZELMAN

Gibbings with two black and white prints, but from France we had such men as Jacques Beltrand, the always interesting Colin, Desligneres, Joyau, Laboureur and Marret. The American Section ran almost entirely to color, and among them the prints of Gustave Baumann stood out preëminent. He works without a key-block and "paints" with his planks a vibrating color harmony, of which any worker with the brush might be proud. Of the artists using the key-block with its strong black line, Frances Gearhart and William S. Rice were of the best. W. J. Phillips (Canada) in color, Eliza Gardiner, also in color, Tod Lindenmuth, strongly influenced by Desligneres, Alice Smith with charming color schemes, Maud Squire always virile, Arthur Dow, flat and Japaneseque, and Ernest W. Watson, all showed what strides we have made in the art.

As for Lithography, alas! we are far behind all the rest. A few of our best

men, such as Bolton Brown, Bellows and Pennell did not send, but there was enough to show that the Americans, as yet, have not come to a realization of the beauty and power of that medium when handled by artists. Howell C. Brown, A. Blondheim, Alson Clark, Margaret Eaton, Phillip Little, Birger Sandzen, always bold and daring, Cadwallader Washburn with a Whistleresque little figure, and Ernest Watson with two proofs printed by Bolton Brown, made up the sum total from the United States, and Canada had none. England sent us interesting war pictures by Spencer-Pryse and two strong Brangwyns as well as two striking two-color prints by his pupil Edith Hope. Charles Shannon contributed beautiful prints which lost through the pale green ink in which they were printed. Elsie Henderson contributed two of her fine animal studies and McLure Hamilton, John Copley, Ethel Gabain, Kerr-Lawson, A. S. Hartrick and his wife, I. Blatherwick,

all showed fine work. But to see the art carried to its fullest expression one had to go to the Frenchmen. Anquetin with his smashing blacks and colors, Bonnard in flat tints more like a wood-block, Cheret, Maurice Denis, Eliot, Faivre, Forain, Steinlen, all showed their power. Leandre, a master of the art, whose work varies from rich, velvety blacks to a pale gray so delicate that a very breath might blow it from

that, while the Jury was not in sympathy with the movement, they thought it should be represented and had chosen these prints for that purpose.

The Print Makers of Los Angeles plan to continue these exhibits each year, believing that artists will welcome the chance of comparing their work with the artists of other countries. For the first year it was difficult to secure the addresses of all, and



VERANETTE TELLS A STORY
ETCHING BY FRANCIS DE HERAIN

paper, Monod, also a master of the silver gray tone so difficult to get and keep on the stone, Poulbot with his very real children done in delicate colors, Signac very modern, the sarcastic Veber, Vuillard, and the ever interesting Willette, showed what the stone can give when handled by one who knows.

The American Modernists were also represented by the following Block Printers: Ada Gilmore, Blanche Lazzell, Ethel Mars, Juliette Nichols, Paul Rohland, Flora Schoenfeld, Elizabeth S. Taylor and Agnes Weinrich. A note in the catalogue stated

if any were omitted the Society wishes to apologize, and state that if they desire to be on the mailing list for next March, to please send their name and address to the Secretary, Howell C. Brown, 120 N. El Molino Ave., Pasadena, California.

The American Association of Museums held its fifteenth Annual Meeting, May 17, 18, 19, at Washington, D. C. The program included a personally conducted inspection of the new Freer Art Building.



HINDU TEMPLE

PENNSYLVANIA MUSEUM, FAIRMOUNT PARK, PHILADELPHIA
COURTESY OF THE PENNSYLVANIA MUSEUM

A THREE THOUSAND YEAR OLD TEMPLE AND A PAGEANT

BY MRS. ANDREW WRIGHT CRAWFORD

THE wonderful art collections of America and the Treasures of her Museums are making it less and less necessary to cross the seas to study and admire. One of our most recent acquisitions is the Mandapam, or outer court of a Hindu temple, which has been set up in the Pennsylvania Museum, Fairmount Park, Philadelphia.

The Mandapam, which formed an approach to the shrine, was part of a private temple for the worship of Vishnu and was erected about 1652 in Madura, Southern India. It represents the great mediaeval period of Indian art and architecture and is unique outside of India, while it is said there is only one other as beautiful and as well preserved, even within its borders. The stone has withstood marvelously the passing of centuries and the delicate details of the carvings are well preserved. In 1912 Mrs. Adeline Pepper Gibson secured

the columns and shipped them to this country. After her death in 1919, in the military service of the United States, at Base Hospital 38, American Expeditionary Force, Nantes, France, this Dravidian Mandapam was given by her family to the Museum in her memory, and was first placed on public view on April 19th when a Hindu Musical Pageant was given in it.

Joseph Lindon Smith, of Boston, pageant master, was the director of the cantata-like affair, the words were written by Mr. Langdon Warner, director of the Museum, and Dr. H. J. Savage of Bryn Mawr College, and gorgeous costumes designed by Mr. Wright Ludington. Mr. Philip Goepf gave two months' continuous work composing the music which was played by 20 members of the Philadelphia Orchestra.

"The Building of the Temple", as the pageant was named, was given in three episodes.

The first is called the "Prophecy" and a king of the Mayan civilization of Central America foretells the increasing honor to art of the past in America. The color scheme is pale blue and silver, the temple court is veiled as a chorus renders the Songs of the Stars and of the Wood Winds.

The second is the "Inspiration" and the scene changes from the Central American Indian to the East Indian and the triad of Hindu mythology, Brahma, Vishnu and Siva, is portrayed in soft blues and yellows.

With the third episode, "The Building of the Temple," the curtains are pulled

aside, the temple court is disclosed and in a blaze of oranges and reds, with the gleam of jewels and the twinkling feet of the dancers and the music rises in a hymn of praise to the gods, the bells peal forth and the Pageant ends.

The whole was a triumph of art.

In the noonday light, these exquisitely carved columns glow with a golden light that quite transports one to the warmth and color of India and as the shadows lengthen the Mandapam stands before you cool, clear, gray, remote—reminiscent of the ages of Asia.

THE MAKING HABITABLE OF OLD DWELLINGS IN TOWN AND COUNTRY*

BY M. H. BAILLIE-SCOTT

BY "making habitable" I understand that we are to mean something more than the fulfilment of material needs and are to suppose some intelligent appreciation of the qualities of the building art on the part of the occupants. And what do we mean exactly by old dwellings. May I not take it that we use the term in a sense distinctly Pickwickian.—the special meaning which architects convey when they talk about "old work" in which the mere passage of time is in itself quite a negligible quantity. In old work we chiefly, I think, consider a certain æsthetic rightness and beauty expressed in practical ways which as a method of expression in building was gradually done to death in the early part of the nineteenth century, and which we have been struggling to recapture again ever since with, so far, small success. Indeed, whatever isolated architects may have achieved in odd corners, it must be confessed that the gradual trend of house building has gone from bad to worse up to the present time. We used to think that there could not be much worse building

than the mid-Victorian houses until the artistic villa arose in our midst and showed us our mistake. And now to such a state have we come that any man who has any "house sense," if I may coin the term, may consider himself fortunate if he can find for himself a dwelling which is not absolutely revolting to all his instincts. It is perhaps fortunate in these circumstances that so many people have not developed the "house sense," and so are quite pleased with their highly artistic residences. But the curious result of this disappearance of the building art at the approach of our modern civilization is that in dealing with old buildings in these days we find ourselves in a position which has probably never occurred in the world before. In former times it was quite a simple affair. The builders of the day made their alterations and additions in the manner of the day with ruthless disregard of the older work. The latest and most up-to-date ideas seemed to have been always considered the best, and the old builders destroyed and obscured old features because they knew, or thought they knew, that they could do better. And so we often find old houses which are pocket editions of the histories of the past. The modern wing is usually a blot, the Victorian addition is depressing, the Georgian and Queen Anne work impresses us with its

*A paper read before the Royal Institute of British Architects, Monday, 20th January, 1919, and presented in the *Journal of the Royal Institute of British Architects*. Reprinted here with expressions of gratitude to the architects because of the delightful and refreshing attitude manifested toward art and its applicability to our own problems of today.

scholarly diction and good grammar, but it is not till we get back to the work of the earlier builders that our hearts are touched and thrilled by the strange charm of the building art as then practised. This being so, we cannot, like the builders of the past, make our modern contribution to the old house without fear and trembling. The best we can do is to sit at the feet of the old builders and try to build as they did. To attempt to account for this humiliating state of affairs would lead me too far away from the subject in hand. I can only say that, in my view, building as an art differs from other arts mainly in this—that it is the expression not of an individual but of the community as a whole, and so the badness of normal modern building seems to indicate something radically wrong in the modern social system which secretes it. Building, indeed, like the fever chart of a patient, automatically and remorselessly records the condition of the social state, and we can only really obtain any good building again as a normal national expression when the conditions of the social state are changed and the state of our national health improved. In the meantime we architects must do the best we can in the world as we find it. Perhaps the best we can do in dealing with an old building is absolutely to efface ourselves and to let no modern note disturb the harmony of the old work. But before proceeding further with the consideration of this philosophical aspect of the question it will perhaps be more useful to deal with certain practical matters which arise in making old dwellings habitable.

* * *

In dealing with a house which comprises a succession of different periods I daresay we shall not be over anxious to preserve the Victorian work. But often we may find Georgian work covering up earlier Tudor features, and in such a case I think the treatment will largely depend on the relative interest of the particular work, for no definite rule or principle can be formulated. At any rate, we shall be right in preserving the later work in preference to any *conjectural* reproduction of the earlier features. I can recall more than one example of good old seventeenth century fronts replaced by what the old Tudor fronts were *supposed*

to have been like, with the result that the whole effect is that of a Wardour Street fake. This word "fake" has an unpleasant sound, but in spite of that I want to attempt a defence of what I call judicious and intelligent faking in dealing with buildings.

Let me take first the case of a piece of old oak furniture. What do we admire about it? I don't suppose we care much whether it was made yesterday or five hundred years ago. Apart from the design we appreciate mainly the quality of the workmanship, which has succeeded in expressing the *character* of the oak and also the quality of the tone which has arrived as the result of many years of wear. There is one rule in art which I always swear by. It is Brown-ing's saying, "You may do anything you *like*." And so, I think, if you like that tone of the oak and that character of the workmanship you are entitled to try and obtain it in new work.

To take another example. I dare say you may remember a drink some of us used to enjoy before the war. I refer to Scotch whiskey. In order to make it palatable it must be kept for five or ten years. If we suppose an invention which would give the requisite change in the whisky without this passage of time, I imagine we should not hesitate to use it. We should not be accused in doing so of faking the antique. And I think the artificial production of the beauties of old work are equally justified.

The methods used by the modern faker are very much the same as those used by many painters of pictures. Both are aiming at quality of tone, and both will on occasion put on a wash of color, rub it out again, and then repeat the process to obtain the desired quality. Needless to say there is a bad kind of faking which fails to achieve its aims, but when faking is well and intelligently done I think it justifies itself. I never can understand why in adding, say, to a Tudor house we should merely copy the features of the old work in modern cast-iron, machine-made workmanship. We ought surely to go to the heart of the matter while we are about it, and this is much more a matter of character in workmanship than anything else—real home-made work, without a hint of the machine about it.

I remember once adding a new room to an old house, which it was generally believed by the local residents we were going to spoil. One of these on being received in the new room looked around and exclaimed, "Well, at any rate, you haven't spoilt this dear old room." It was actually all brand new, but there was really no intention to deceive. The aim was to achieve certain qualities of tone and workmanship belonging to old work, and, after all, *when* it was done does not seem to matter very much. I do not think it ever does really matter. It seems to me that in the consideration of old work in these days we are apt to take extreme courses. Either we destroy some interesting building or else we reverently preserve it as something too sacred for the human uses for which it was created. I like to see an old house ingeniously adapted to modern uses. I should like to see Haddon Hall as a going concern instead of an interesting derelict. It would require careful handling, but I think it could be done. Cowdray Castle, too, might well be built up again.

The subject with which I have to deal includes the making habitable of old dwellings in town as well as country. I must confess I am more interested in country building than in town building. In one sense it does not seem to matter much what you build in a modern town. There is nothing to spoil in a modern town. When a new frontage is put up, say in Oxford Street, we do not say "Oxford Street is quite spoiled." And if this is true of London what can be said of Manchester or Birmingham, and all the other ugly modern towns we have created. These places are too dreadful to disfigure or to beautify. But in the country it is different. There are old villages still, and beautiful country places still, that we ought not to spoil with officially approved cottages chopped up in blocks of four, like bars of soap. And yet, even in the town, there are still left little back streets of old Georgian houses which ought to be guarded and preserved against the modern town planner with his grandiose schemes.

I do not know if I shall get any sympathy here for my dislike for the ideals of this latest portent of the times—the modern town planner. With true Prussian fright-

fulness he loves to hack his way through the little streets and make a colossal and interminable avenue of immense width, lined by buildings adapted for the use of supermen. The pedestrian in such an avenue will find the mere crossing of the road a gigantic undertaking, and his progress will be punctuated by trees recurring with the regular persistence of a nightmare. As for me, I like to see towns constructed in the scale of a man of the usual size, with streets of reasonable width. And if I want to look at St. Paul's I would rather come on it suddenly on turning a corner than have it at the end of a great vista. Vistas are well enough, but they should be short ones, I think. It is much to be feared that our desire to commemorate our victory over the Prussian may lead us to express in building those very qualities we set ourselves to overcome in him.

I suppose we all have our ideals of what a town should be. I myself do not want great avenues and ponderous and monumental buildings, but streets gay and bright and clean, with painted signs done by the best artists we have, and from this busy cheerful scene I should like to turn into a hinterland of quiet, dignified, restful squares, as at Gray's Inn, for example; the whole thing of a reasonable scale and without any colossal architecture.

In the present congested state of London, which seems likely to continue, it seems a pity that some use cannot be made of many of those large Victorian houses in such streets as Gloucester Road. If these were transformed into flats they would give a great deal of much needed accommodation. In such cases much may be done to camouflage the character of the structure by various devices—not only in structural alterations, but in amusing color schemes and interesting furniture.

In the treatment of Georgian houses in towns in these labor-saving days, we must either put in lifts and other modern conveniences or else substitute for the vertical disposition of the rooms a horizontal one—or, in other words, turn houses into flats. There still remain streets in London of fine houses of Georgian period, which have now degenerated into slums, which might well be restored to their old dignity. Some of these in Westminster have already achieved

a destiny far beyond their dreams, and so in some little back street that romantic quality which consists in the conjunction of violently opposed incongruities may occasionally be noticed. From a little house from which one might naturally expect to see some ancient charlady emerge on a mission to the "jug-and-bottle" entrance of the public-house next door one may now occasionally observe an unexpected apparition from the world of fashion.

Just as the modern world has so far failed utterly to supply us with little but vulgar furniture so that we are glad to obtain the household belongings which the humblest cottager once enjoyed, so, too, we gladly accept the old cottages in town and country in preference to anything that the modern world has to offer us.

If the building art were still practised as it used to be there ought to be nothing tragic in the destruction of old buildings in town or country. The real tragedy consists not so much in the destruction of the old as in the lamentable fact that we have lost the art of replacing it with something nearer to the heart's desire. Building in these days is practically a forgotten art, and is practised normally only as a brutal mechanical trade. The real qualities of buildings by which they acquire definite personalities consist mainly, I think, in an instructive sense of proportion combined with a characteristic technique in the handling of materials. Nowadays we substitute for this old work with all its subtle variations of line and surface nothing but a cast-iron monotony of deadly mechanical regularity. This ideal of mechanical regularity invades our conceptions with the insidiousness of a drug. I think we architects should draw as much as possible in free-hand, and even with charcoal on brown paper, to escape from the tyranny of the Tee-square, and in order to realize the characteristic qualities of lines and surfaces. The more mechanical methods may be endurable in the larger buildings, but variety and character of outline and surface are the very breath to the cottage. I suppose there are few of us who do not look forward with some dread to the forthcoming influx of workmen's dwellings. Few of these will be built by artists, and unless they are built by artists they will be a disfigure-

ment to the country. Scientific and material ideals are well enough as far as they go, but building is and always must be essentially an art and must be practised with all the affectionate care which the artist gives to his work. Here is a description by Tennyson of some old cottages, if you will allow me, for this occasion only, like Silas Wegg, to drop into poetry:

Here was one that, summer blanch'd,
Was parcel bearded with the traveller's joy,
In autumn parcel ivy clad; and here
The warm blue breathings of a hidden
hearth
Broke from a bower of vine and honey-
suckle;
One look'd all rose tree, and another wore
A close-set robe of jasmine sown with stars;
This had a rosy sea of gilly flowers
About it; this a milky way on earth
Like visions in the northern dreamer's
heavens,
A lily-avenue climbing to the doors;
One almost to the martin-haunted eaves,
A summer buried deep in hollyhocks;
Each, its own charm.

All that we should now sweep away at the smallest excuse in favor of a cottage with a sanitary dust-bin at the back doors. Not that I would underestimate the importance of sanitation, only, I think, just now and then, we ought to lift our noses out of the drains and look up to the heavens. And in these days especially we ought to be careful not to condemn cottages which might easily be made habitable. And more than that, every old cottage and every old house ought to be treasured as object lessons in the building art.

Of all the tasks which fall to the lot of the architect I can conceive of nothing more delightful and interesting than the restoration of an old house. In the building of a new house one is so often surrounded by circumstances which are uninspiring and depressing. There is the featureless building plot, with perhaps some adjoining artistic villas. And since the aim of the artist in building should surely be to build in some sort of harmonious relationship with surroundings, it is hard to say what is to be done in such a case. But with the old house all these

difficulties disappear. We have only to follow in the footsteps of the old builders and it seems almost impossible to go wrong because, lest we forget, the old house is always there to guide us. It is an object lesson for the workmen, showing exactly how the work should be done. We can point to a bit of old Tudor brickwork and tell our bricklayer to do work just like that. And then when we begin to investigate we become seekers for hidden treasure. Buried under modern plaster and wallpaper we may find panelling, we may even find tapestry. At least we are sure to find some

old coins which have dropped between the boards of the old oak floors. And as we go on with the work we fall more and more under the spell of the old building and approach nearer to the heart of its mystery, and so with our minds steeped in its silent influences we begin to realize what building really is, and what it has meant, and may still mean, in the adornment of the world in which we live. It is something so much more than a mere practical expediency. Rightly handled, it becomes a medium for the expression of great spiritual forces to mould and guide our lives.



RAMUNCHITA

A PAINTING BY G. L. BROCKHURST



BURNHAM LIBRARY OF ARCHITECTURE

ART INSTITUTE OF CHICAGO

BURNHAM LIBRARY OF ARCHITECTURE

BY LENA M. McCAULEY

FOLLOWING the bequest of Daniel Hudson Burnham, a fund of \$50,000, whose income is to be used in the purchase of books on architecture, the Art Institute and trustees have succeeded in opening the new Burnham Library of Architecture, for the service of students in Chicago and the Middle West.

The beautiful reading room is in a sense a memorial to Mr. Burnham. In the art history of the United States, his name will remain as that of a figurative torch-bearer for the higher education of aspiring architects as well as for the gospel of the beautification of cities for the regeneration or those who live and work within their walls.

With Charles F. McKim, Daniel Hudson Burnham evoked the vision of the American Academy in Rome by establishing its forerunner, the American School of Architecture in Rome in 1894. It was Mr. Burnham who made public the first plans of a "City Beautiful" which are being carried out by his friends, and are revolutionizing Chicago, as well as being influential, in the civic development of many American cities.

The Ryerson Library of reference works in art is a stately room in Renaissance style adjoining the Art Institute galleries and school. Its store of books and folios increase in value and usefulness annually under the personal interest of Mr. Martin Ryerson, the founder.

The Burnham Library of Architecture conveniently adjoins the Ryerson Library at the south. From an artistic point of view, the new reading room marks an epoch in architectural elegance. A wide corridor extending east and west was transformed into a mediaeval barrel vaulted hall by the architect Howard Van Doren Shaw. The doorway leading from the Ryerson Library is in the middle of the north wall. Opposite it, flanked on both sides by shelves of books, is a wall space designed to receive a distinguished portrait of Mr. Burnham by the Swedish painter, Anders Zorn. Stately windows of considerable height, with leaded glass, admit the play of light and shadow from the north. Inverted opaque bowls especially designed, hang from the vaulted ceiling, the lamps diffusing a golden glow like to that of sunshine.

In the arched wall spaces at the ends will be placed mural paintings by Frederic Clay Bartlett in keeping with the character of the chamber. Mr. Bartlett has a fine sense of color which is handsomely illustrated in his decoration in the English Gothic University Club. The somber backgrounds of plaster and gray oak fittings and furniture will take a richer value in contrast with harmonious decorations in color.

The furniture of a monastic type was

fashioned for the mediaeval interior, and the hooded reading lamps and high reading desks have a picturesque dignity.

In a city of departmental libraries, such as those of Chicago, the Burnham Library of Architecture concentrating books, photographs and folios in the field of architecture and landscape architecture, is laying the foundation of a greater architectural collection of national importance in the educational world.

ITEMS

During the past year the American Federation of Arts' circulating lectures have been in constant use. Seventy-five engagements have been filled through the use of these lectures in different parts of the country. The little city of El Paso, Texas, has had a greater number of these lectures during the season than any other place. They have gone also to cities and towns in North Dakota, Nebraska, Oklahoma, Alabama, Kentucky and other places in the East, South, Middle West and Far West. They have been used by Women's Clubs, in Public and Private Schools, by Universities and Colleges and apparently have proved invariably satisfactory. The places that have applied for one have later requested others. The most popular have been those on American Sculpture, American Painting, American Furniture, Design, its use and abuse, Civic Art in America and War Memorials.

The Detroit Institute of Arts held its Sixth Annual Exhibition of paintings by contemporary American artists April 20th to May 31st. The collection comprised 169 paintings by distinguished artists lent by the artists and by collectors. The trustees of the Detroit Museum of Art Founders Society have reserved for purchase Gari Melchers' painting, "Child with the Orange," and invited the cooperation of other citizens in Detroit in securing this picture for the Museum's permanent collection. Among the paintings illustrated in the catalogue were the portrait of Rodin

by George Luks, "Breezy Day," by Richard E. Miller, "The Bather," by Lillian Genth and "Wild Gipsy," by Robert Henri.

Albert E. Gallatin contributed the forewords to the catalogues of exhibitions of works by Aubrey Beardsley held in the Galleries of Gimpel and Wildenstein and of paintings and drawings by Forain held in the C. W. Kraushaar Art Galleries near here from April 12th to May 1st. The Beardsley exhibition comprised thirty-eight drawings and was made up entirely of loans, a large number being from Mr. Gallatin's own collection. The Forain exhibition consisted of five paintings and ten drawings, the majority of the latter also lent by Mr. Gallatin.

The Houston Art League, which is a chapter of the American Federation of Arts, held tree planting exercises on the Museum site on April 12th. Sixteen tribute trees were planted at that time dedicated both to individuals and organizations by members. The celebration took the form of an annual community song festival in rededication of the grounds to the purpose for which they have been set aside.

Adam Emory Albright of Chicago, who has for the last three years been painting in Southern California and South America, has lately returned to his studio in Hubbard Woods, Illinois, and an exhibition of his pictures of children painted in these southern countries was held in the Chicago Art Institute from March 9th to April 1st.

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AN ILLUSTRATED MONTHLY MAGAZINE

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LEILA MECHLIN, Editor

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APROPOS OF COLLECTING PRINTS

The Print Society, Bridge House, Ringwood, Hants, England, is made up of British etchers and has conceived the admirable idea of doing away with the middle man and sending about the works of its members. Every member of the Society is a professional artist whose name is listed in the English publication, *The Year's Art*, somewhat similar to our publication, *The American Art Annual*. Their method is to send out parcels of prints on approval—prints which are obtainable at the modest sum of from ten to forty shillings each. In furtherance of this plan the Society issues a little circular of a most engaging and persuasive character, well printed, as are the majority of British circulars, setting forth the following unanswerable arguments for collecting prints:

"We all collect something—old furniture, china, pewter and brass, stamps—even Bank Notes. Now old furniture takes up much space, porcelain and china break, pewter and brass want constant cleaning, stamps have a way of losing themselves,

Bank Notes are expensive and not easily come by.

"Why not collect something unbreakable, something portable, that you can take about with you and enjoy when away from home, something within reach of even a small purse? Why not collect something beautiful, something that will make your home more attractive, that will give unceasing pleasure to you and your friends, something that incidentally increases in value? Why not make your hobby pay?"

"In a word, why not collect etchings?"

"Because they are expensive? Because you have little room on your walls for them? Because you lack knowledge? Because you live in the country or away from print sellers and galleries?"

"None of these is a real excuse. Of course if you try to buy etchings by Zorn, Cameron or McBey you may have to pay anything between fifty and a hundred and fifty pounds for each impression. But there is plenty of good work by young men—original signed prints which are yours for a guinea, or less. As to wall space, it does not enter into the question. You keep the bulk of your prints in portfolios. You lack knowledge? Read Short 'On the Making of Etchings,' Hamerton's 'Etchings and Etchers,' Singer and Strange's 'Etching, Engraving and other Methods of Printing Pictures,' Hind's 'Short History of Engraving and Etching,' Whitman and Salaman's 'Print Collector's Handbook,' Weitenskampf's 'How to Appreciate Prints.' They will tell you all the theory you will need. To gain real practical knowledge handle prints. When you have had a score or more through your hands you will know something about prints; more, probably, than the reading of ten books will teach you. And what matter if you live in the far away Orkneys or in the wilds of Dartmoor. His Majesty's postmen will come to your rescue.

"Become a patron of the arts."

The Eleventh Annual Convention of the American Federation of Arts is in progress as this number of our Magazine goes to press. A full account of the proceedings will be given in the next issue.

NOTES

FEDERATION
EXHIBITIONS

A Schedule of the Exhibitions sent out each month by the American Federation of Arts has been published from time to time in the Magazine, and the 1919-1920 engagements now number one-hundred and fifty-six. While the circuits have in many cases been completed we have still some twenty exhibitions on the road, and of these fifteen were shown in May, with arrangements still to be completed for several of the others.

The Chicago Art Institute is now showing the new 1920 Rotary Exhibition of the American Water Color Society, which is just starting out on a long circuit. Another collection of Water Colors selected from the New York and Philadelphia Water Color Clubs has just closed a six months' circuit at the Springfield Art Association of Illinois.

The Berkshire Museum at Pittsfield, Mass., has now on view the 30 "Diploma" paintings lent by the National Arts Club. The large and important exhibition of oil paintings lent by the Metropolitan Museum of Art has lately been shown by the Art Club of the Central High School at Lima, Ohio. The collection of paintings and drawings by Capt. George Harding, "The A. E. F. in France," is being shown at the Telfair Academy of Arts and Sciences, Savannah, Ga., after which it is to go to Southampton, L. I., to be shown in the Memorial Hall just completed, the gift of Mr. Samuel Parrish and his brother.

A most interesting selected group of small bronzes, lent by the National Sculpture Society, has been shown during the month at the Dudley Peter Allen Memorial Art Building, at Oberlin, Ohio.

Among the smaller collections exhibited in May was the set of Pennell Lithographs of War Work in Great Britain and America (including the Food and Fuel Series), displayed at the new Industrial Institute of the Goodyear Tire and Rubber Company, Akron, Ohio. Twenty-four Engravings of Dutch Seventeenth Century Paintings lent by the Metropolitan Museum (a new collection) were on view at Nashville in the Carnegie Library, under the auspices of the

Nashville Art Association. Other collections on circuit are Medici Prints, Domestic Architecture, Photographs lent by the Pictorial Photographers of America, Textiles, War Memorial Photographs and Miss Oakley's Mural Decorations.

ART IN
THE HOME

"With its recent exhibition of color prints and photographs, held in New York in the Russell Sage Foundation Building," says a recent issue of the *Bulletin* of the Art Institute of Chicago, "the American Federation of Arts inaugurated what it proposes to make a countrywide educational campaign for 'art in every home'—whereby appropriate objects of art at moderate prices may be placed within reach of all American homes. The prints, which were excellent reproductions of paintings and sculpture, both American and European, represented a careful selection from several thousands of subjects at prices ranging from thirty cents to eighteen dollars each. The exhibition will later be circulated throughout the country."

For the past three years the Chicago Art Institute has been carrying on a similar campaign in the Middle West through its Extension Department. At first the Institute worked in close cooperation with painters only whose works were lent by them to illustrate the lectures of the Extension Department. Gradually the scope of the work was enlarged, until the interest of interior decorators, designers, manufacturers, and business men was enlisted; and finally the "Better Homes Institute" was inaugurated to carry the message to the Mississippi Valley and to an even wider field if the response should justify the expansion.

Practical demonstration, in so far as is possible, has been the keynote of the project since its inception. Over a ton of materials, consisting of twenty paintings, a three-wall collapsible room, movable fireplace, windows, doors, house plans, drawings, and photographs, is expressed to each town for use in the lectures. The furniture, rugs, draperies, and lamps needed to complete the furnishings are supplied by the local merchants. As a rule there are two sessions of the institute a day, comprising lectures on planning and planting the

home grounds, illustrated by an architectural exhibit and crayon sketching; on building comfort, beauty, and economy into a house, illustrated by an architectural exhibit; on interior decorating, using furniture, rugs, and other furnishings; dramatizations of home furnishing; and lectures dealing with local civic problems.

This work has been conducted by Mr. Ross Crane, who himself originated the idea. Associated with him is Mr. Hunt Cook, the art critic and lecturer, formerly of the Swarthmore (Pa.) Chautauqua, and Herbert D. Hemenway, author of works on gardening, city beautifying, and education. Mrs. P. A. Spaulding is the manager of the Extension Department.

THE CLEVELAND MUSEUM OF ART

The Cleveland Museum of Art has recently received from Mrs. Raymond H. Norweb, an heroic bronze head of one of the Burgers of Calais by Auguste Rodin, with a dark green patina which was personally supervised by the artist. The Museum has for some time exhibited the original plaster for this head so that the gift of the bronze is of particular interest. It is also an important addition to the growing collection of works by Rodin owned by the Museum.

The Cleveland Museum of Art has just passed the fourth anniversary of its opening on June 6, 1916. The four years have been marked by steady growth in many directions, with a promising outlook for continued development in the future.

The Second Annual Exhibition of Work by Cleveland Artists and Craftsmen which opened on May 5th, at the Cleveland Museum of Art, will be shown through Sunday, June 27th.

ADDITIONS TO THE NATIONAL GALLERY

Two important canvases, "Evening Tide, California," by William Ritschel, and "Grey Day," by W. Granville Smith, have just been added to the National Gallery collection. They were acquired through purchase by the Ranger Fund in accordance with a provision of the will of Henry W. Ranger, recently deceased. A fund of some \$200,000 left to the National Academy of Design; the income to be used for purchas-

ing paintings by American artists; the pictures to be given to art institutions in America maintaining public galleries; and this upon the express condition that the National Gallery shall have the option and right to take, reclaim, and own any picture so purchased by the Academy.

The Gallery is further enriched by the receipt of two important gifts of sculpture—one a statue of William Pitt, Earl of Chatham, in white marble, the base of which is inscribed as follows: "This statue of William Pitt, Earl of Chatham, the British champion of American liberty, is presented by American women living in the United Kingdom as a memorial of the hundred years' peace between the two kindred nations and as an expression of their love for the land of their birth, and the land of their adoption. 1815-1915." The other work is a very charming replica of Powers' Greek Slave, the gift of Mrs. B. H. Warder. These works are now installed—the former in the Lobby of the new Museum and the latter in one of the north rooms of the National Gallery.

COOPERATIVE ART BUILDING FOR NEW YORK

"It is not strange that the first extensive movement to establish a cooperative art building in New York should have started with the organizations devoted to the crafts and industrial arts," says the art critic of the *New York Times*, "The new field for these arts has been pressed upon public attention since the war, and the artists recognize the necessity for meeting the practical problems of their very great opportunity as promptly as possible.

"The plan that has been got under way with amazing efficiency involves securing a site on the upper east side, remodeling two or three existing buildings, with exhibition galleries, an auditorium, individual organization rooms, a central office, salesrooms and restaurant, the remodeled structure to serve as a headquarters for the crafts, the graphic arts and the industrial arts, with a certain amount of space to be rented on yearly leases, the income of which is to help maintain the buildings. There are now more than 100 separate art organizations in New York City with similar aims, the majority of which have no permanent

headquarters or exhibition and sales galleries, although other cities with smaller populations, less wealth and less demand for artistic work have flourishing and profitable headquarters for their art interests.

"The organizations concerned in the new 'Art Centre, Incorporated,' believe that each will profit by the unity of effort encouraged by a common meeting place, not only in practical ways, but by the inspiration toward higher standards of art and their application to trade. It ought to turn out in some such way, and the provision for numerous general exhibitions is particularly valuable. Certainly there is no chance to establish a standard of taste without opportunity for comparison, and the public by degrees will learn to feel the persuasive power of reticent and distinguished design if it is seen in juxtaposition to florid or trivial design. The chance would be better if the public had not been so carefully educated on the wrong lines, if it were cruder, more absorbent, less resistant, less self-assured. Every teacher of art prefers a pupil with little or nothing to unlearn. Every lover of art prefers an unsophisticated public to one whose surface has been built up with glaze upon glaze of superficial culture until no strong elementary influence can make any impression upon it.

"As a mere matter of civic pride, and not so mere a matter either, a 'lordly pleasure house' of art should be among the architectural monuments of this astounding city, and when there are two such buildings, one for the purposes of the present organization, the other for the purposes indicated by the National Academy of Design's new association, something will have been accomplished. It is the converse of the modern tendency to build a museum before there is anything to put into it. The innumerable activities in art sorely need a unifying environment, a center that will make interplay of effort natural and to a degree inevitable. At all times when art has had its way with civilization it has been under the shelter of a centralized community. The expedition, tact and business capacity shown by the leaders responsible for the 'Art Center, Incorporated,' promise well for the success of the adventure.

WAR
MEMORIAL
FOR
NEW YORK
CITY

New York City desires a War Memorial. The Bulletin of the Municipal Art Society of New York, in its issue for the 1st Quarter, 1920, presents the special problems that confront this Municipality in respect to the type and the placement of such a Memorial that must be worthy both the cause that it commemorates and in itself.

"This desire is attainable if the proper steps are taken. The first step has not been taken," is the commentary sent out from New York City.

"The project," says the Bulletin, "of an impressive memorial by which the City of New York shall commemorate the men who took part in the Great War is now coming before the citizens in its first aspect of suggestion, drawings and models. This formative stage of the project calls for the most serious thought and critical judgment for which, fortunately, there is ample time."

Reviewing the existing situation the Society searches for a vantage point that may be insured some degree of fitness as to environment, and some degree of permanency in the character of that environment.

The choice and erection of a fitting War Memorial in New York—for the city's Heroic Dead—is intimately linked with the building of the city itself. New York is a "cast-iron" city. Its problem is a warning and a lesson to other communities. At every stage of the discussion and with every definite suggestion as to type, the difficulty of the erratic and irresponsible growth of the city thrusts itself in.

Cataloging its sins of omission, its "skyscraper" sins of commission, the Society cites as attainable results the replanning of certain districts of a city. As a notable example of this is given the approaches to the Opera in Paris. This was effected by the group of avenues between the boulevards—Auber, Scribe, Gluck and Halevy—arranged to place and display the Opera.

Its philosophy is apparent. For instance:

"A well-planned city, like Washington or Paris, taken firmly in hand, planned and replanned through successive periods, will offer itself naturally to large projects calling for special accommodations and will welcome them as expected guests.

"On the other hand, an ill-planned and unyielding city will, by the very obstruction of this handicap, repress and repel large projects of city improvement like this war memorial. New York City has always done so, while permitting the unopposed tramp of commercial work all over it, until, excepting small restricted districts and these liable to seizure if commerce happens to look that way, no ample site or congenial and favorable area upon the island will remain in a condition worthy or even appropriate to an imposing monument."

The type and plan of the memorial must inevitably depend on its situation. The changing character of whole neighborhoods in New York City makes the continued use, after a few years or decades, of Memorial Halls for the purpose intended almost vain. But whether shaft or tower, community house or stadium, the one conclusion established is that the city must, as a preliminary, make itself the useful and expensive present of a site and must then enact and successfully maintain through all time the inviolability of this place and its surroundings.

PUBLIC
SCHOOL
ART

The Public School Art Society of Chicago in the winter of 1919-1920, has installed twenty-four cabinets containing fine examples of needle work, weaving, various handicrafts including printing, in the schools where the industrial arts are fostered. The Spalding Cabinet for example contains sixty articles each of which is a model in its way, either in design or execution. The cabinets are uniform in size costing \$60 and \$22 for movable frames. The weavings, laces and embroideries are nearly all gifts from members of the association and their friends who have traveled widely and have opportunities for purchasing rare handicrafts. A cabinet of examples of printing exhibited at the Art Institute aroused an interest among boys and girls beyond anything that the committee had hoped for. The Public School Art Society Industrial Committee is enlarging the scope of the cabinets of art-crafts work, realizing that they are taking museums to the schools for the inspiration of young persons who can visit the Art Institute only rarely, and also that a well

arranged small collection accenting a particular art value is most important educationally. The textiles, laces, embroideries, garments and various articles of artistic excellence are continually used as models by the children who are permitted to handle them.

EXHIBITION
OF WORKS BY
MODERN
ARTISTS

The Pennsylvania Academy of the Fine Arts held an exhibition of Paintings and Drawings by representative Modern Artists April 17th to May 9th. The exhibition included works by Besnard, Mary Cassatt, Paul Cézanne, Gustave Courbet, Honoré Daumier, Edgar Degas, Maurice Denis, Paul Gauguin, Edouard Manet, Henri Matisse, Claude Monet, Francis Picabia, Pablo Picasso, Auguste Renoir, Auguste Rodin, Alfred Sisley and James McNeill Whistler, besides other kindred spirits, lent chiefly by private collectors some of whom preferred to be anonymous. The foreword to the catalogue was contributed by Leopold Stokowski, the brilliant leader of the Philadelphia orchestra, and was as follows:

"It is curious that while the music of Debussy, Strauss, Skryabin, Stravinsky, and Schoenberg is known and accepted in Philadelphia as of great aesthetic value, the paintings of Seurat, Renoir, Cézanne, Degas, Picasso and Matisse, outside of a few connoisseurs, are unknown or ridiculed.

"And yet in the art-centers of Europe it is a received opinion that both the above groups of painters and composers have simultaneously developed in new and often similar directions of deep and lasting significance.

"Will Philadelphia realize this? It is important intrinsically, and also because a new school of painters is arising in America which is penetrating still farther in the direction taken by such masters as Cézanne, Picasso and Matisse. It would be a great national loss if these should be unrecognized in their own country."

The Pennsylvania Academy of the Fine Arts, founded in 1805, is the oldest art institution in this country. It has had the reputation of being one of the most conservative, but in recent years, however, it has been most hospitable to the works of the so-called modernists.

LONDON
NOTES

One of the most interesting sales of the present London season, which is now commencing, is that of the collection of Arms and Armor and "objets d'art" formed by the Sir Guy Francis Laking, who was Keeper of the King's Armory, as well of the London Museum. This sale has an exceptionally sad character, as connected with the recent death of one who was an expert of great knowledge and enthusiasm in his work; and it happens to synchronize with the publication of the splendid work, "A Record of European Armour and Arms," the first volume of which has just been published by G. Bell and Sons, "the epitome," as has been well remarked, "of a life's assiduous labor, whose last pages were completed when the shadow of death was hovering over the author."

In this work Sir Guy Laking approached his difficult subject with a fund of critical knowledge and experience; and in the introduction by Baron de Cosson, the great authority on mediæval armor, whom I recollect meeting in Florence some ten years ago, he describes "young Laking, son of the Physician to the Prince of Wales, a slim boy of about fifteen who, with a hurried, impetuous, cracked voice, launched into all sorts of questions concerning armour and arms." The enthusiastic youth became a learned expert, who, as Keeper of the King's Armory at Windsor, carried through a most valuable task in examining, rearranging, and, by the King's order, issuing a complete catalogue of this collection, with a critical description of each piece, and excellent plates, later doing the same with the armor of the Wallace Collection. The strenuous labor during the war involved in putting these collections in safety, and later in opening again the London Museum within a marvelously short time may have overtaxed his strength; and the completion of his great work on European armour was the last which Guy Laking was destined to achieve.

The present collection, which is now coming into the market, is very varied and full, commencing with Celtic, Greek and Roman pieces; but perhaps some of the most attractive pieces here are those fine Italian helmets called "Salades," one of which

Missaglia, about 1470, the same fine craftsman who forged (1450-1460) the complete suit of armor for Frederic the Victorious, Count Palatine of the Rhine, which appears among the plates in Sir Guy Laking's "European Armour." The Venetian "Salade," also of Milanese workmanship with its finely designed acanthus-leaf border of gilt copper, which appears in this sale, is also illustrated in "European Armour"; and another very beautiful "Salade," about 1470, has the scroll work of acanthus carried over the top of the helmet itself as well as its border, in these pieces the armorer's mark appearing generally at the side of the cranium, sometimes twice or even three times repeated. The daggers are of interest, several of these being of the type called "dagues à rognons"; and a beautiful German piece is the "cuissard," or thigh-piece, about 1551, which seems to have formed part of a suit made by Desiderius Colman of Augsburg, armorer to King Philip II of Spain, for that monarch himself.

I shall hope in my next notes to give some details of prices fetched by some of the most important of these pieces of European armor.

The Burlington Fine Arts Club has selected an original subject for its next exhibition, which it is hoped will open in the first week in May, and one which should prove of exceptional interest, especially to the American public. This subject is American Indigenous Art; and I am informed by the Secretary that "it is intended that the Exhibition shall comprise series of objects in stone, wood, metal and pottery and textiles, illustrating the art of the prae-Columbian inhabitants of Mexico, Central America, Colombia, Ecuador, Peru, Bolivia and the West Indies, and, for purposes of comparison, a selection of similar objects from the Haida and other artistic tribes of the West Coast of North America. The subject is so novel that it is difficult to forecast what exhibits may be accessible: but the Secretary, with commendable optimism, remarks that "experience has shown that an excursion into a new field invariably reveals the existence of unsuspected treasures in the possession of individuals."

It is to be regretted that British Art will not be represented as in previous years in

the coming Twelfth International Exhibition of Art held by the City of Venice, which is now due to open in the last days of April; and that the delightful British Pavilion in the "Giardini Publici" will not this time display our Union Jack, but will be handed over, as I am informed, by the Secretary of the Exhibition, Cav. Vittorio Pica to a group of American Artists. In a letter published last month in *The Times* Mr. Marcus Huish, Hon. Treasurer of the British Committee, has attributed the reason of our being unable to exhibit on this occasion to want of time, difficulties of transport, and the adverse conditions, from the sale point of view, of the present exchange in Italy. There is no doubt that the question of transport presents very great difficulties at the present moment in Europe; and, as an instance of this, Mr. Huish mentioned that, when he wrote, "the pictures from the 1914 Exhibition have not yet arrived in England after five years internment, although they have been on the way some two months." It is to my own knowledge almost impossible to get heavy cases across Europe without weeks or even months of delay; and it may be fairly questioned whether it might not have been better from every point of view to have postponed the Venice International to a year or even two years later.

Up to the end of last month artists here have been in many cases engaged in preparing and sending in their works for the coming Royal Academy Exhibition; and the most important exhibitions in that month, after the John portraits, which I have noticed, have been of the two great Societies of Water Color Artists—the Royal Institute of Painters in Water Colors and the Royal Society of Water Color Painters.

At the Royal Institute Matania's brilliant painting of a Roman girl dancing before an appreciative audience, with the title of "Triclinium," which was mentioned with high praise by the President at the Society's annual dinner, sold, even before the official private view, for one thousand pounds sterling; and the evergreen President himself, Sir David Murray, despite his weight of years, showed this year some fine work. The Water Color Royal Society, founded in 1804, and now holding its

174th exhibition, keeps this summer a high standard of achievement in the paintings of Lamorna Birch, Thorne-Waite, Oliver Hall, Albert Goodwin, Harry Watson and William T. Wood. Russell Flint, in his delightful studies of beach bathers, and Clara Montalba, in her Venetian scenes, are very fully represented.

S. B.

NOTABLE GIFT
TO THE
UNIVERSITY
OF VIRGINIA

A notable gift has just come to the University of Virginia, through the McIntire School of Fine Arts, in a collection of etchings presented by the Hon. John Barton Payne, the Secretary of the Interior, a Virginian by birth, although many years a resident of Chicago.

The etchings, some 180 in number, constitute the cream of those which adorned his house at Elmhurst in Chicago. They include some 26 Whistlers, 16 Hadens, 4 Rembrandts, 2 fine Zorns, several examples each of Legros, Lalanne, Lepère, besides numerous examples of Pennell, Brangwyn, Haig, Cameron, MacLaughlan, and other leading contemporary etchers. There are also a large number of engraved portraits of the eighteenth century by such masters as Nanteuil, Duval, Strange, and others.

Besides its intrinsic beauty, the collection admirably illustrates the development of the art of etching by fine single examples of many early masters, such as the Dutchmen Van de Velde, Ostade, Schoenmakers, Potter, and others.

The etchings are now on exhibition on the walls of the lecture room of the School of Fine Arts, pending the day when it is hoped they may become a nucleus of the contents of an Art Museum building worthy of the other artistic riches of the University.

BANKS AS
ART PATRONS

Banking institutions in Chicago have been coming to the fore in attracting attention to local artists and their works.

One of the most influential (The Northern Trust Company), for several years, has commissioned members of the Chicago Society of Artists to paint important canvases, the subjects being scenes in La Salle

street and the vicinity adjacent to the huge architectural piles of the banking district. Colored reproductions of these pictures were distributed among patrons and sometimes used on the annual calendar. In 1920 an outlying bank in a thickly settled foreign neighborhood (the Noel State Bank) has given wall space to paintings by members of the Chicago Society of Artists living on the northwest side of the city. An artist hangs his most important canvas for the period of one month. The result has been an awakening to the value of paintings and an interest in social life concerning the artists themselves. On Michigan Boulevard, opposite the Art Institute, another bank (Peoples Trust and Savings Bank) has begun the exhibition of paintings by well-known men. The canvas hangs one month. Since the foundation of the series of spring exhibitions by men and women of Swedish inheritance at the Swedish Club nine years ago, the State Bank of Chicago has donated annually a first prize of \$100. The president and many directors of this bank are members of the Swedish Club and have interested themselves in the sales of works by Swedish-American painters. In April the first prize was awarded to Charles Hallberg, the marine painter. Here, then, is a new force popularizing art.

CORRESPONDENCE

LETTER ABOUT WAR MEMORIALS FROM AUSTRALIA

DEPARTMENT OF LOCAL GOVERNMENT,
EDUCATION BUILDING

Loftus Street,
Sydney, Australia,
8th March, 1920.

DEAR MADAM:

Your letter of 3d December last has been laid before the War Memorials Advisory Board, and I have been requested to convey to you its thanks for the literature forwarded therewith which has been read with interest.

The Board regrets that it is not at present in a position to reciprocate but should it be so in the future it will have much pleasure in mailing you copies of any literature which it may issue.

It may interest you to know that the War Memorials Advisory Board was appointed by the Government of New South Wales in August, 1919, for the purpose of advising civic and public

bodies with regard to the suitability from an artistic point of view of designs for War Memorials and Monuments in honor of our soldiers and of their deeds in the Great War. In this connection advantage was taken of the public spirit of the National Art Gallery Trust, the Town Planning Association of New South Wales, the Institute of Architects of New South Wales, the Royal Art Society of New South Wales, and the Society of Artists, members of which have given their services honorarily to advise on these questions.

It was considered that it would not be advisable to allow any memorial of the Great War to be erected in a public place such as a road or a park or public reserve unless both the design and situation of the monument were first passed as suitable by some competent judges. Parliament therefore added to the local Government Act, 1919, which was then in process of being passed into law, a section which says that "monuments shall not be erected in public places or public reserves unless and until the design and situation thereof shall have been approved by the Minister."

The Board reports to the Minister for Local Government on all applications received, and advises him whether proposed memorials are such as should be approved or disapproved.

All matters put before the Board are judged upon their artistic design, upon their proposed situation, and upon their suitability to their proposed purpose, and upon their appropriateness and dignity as an expression of the depth of national feeling and sentiment toward our war heroes. Size and cost are factors with which the Board has no concern, except in so far as the character of a design may render it necessary to consider whether that particular design is one which must be carried out on a large scale to be effective.

It is not a function of the Board to prepare designs itself for people who desire to erect memorials—only to advise upon the suitability of designs placed before it. But, recognizing the need for a lead to be given, the Board has, with the approval of the Minister, instituted a series of competitions for which monetary prizes are offered in order to secure a number of suitable designs which will be capable of being carried out at moderate cost. As soon as the competition is completed the Minister hopes to reproduce in pamphlet form copies of the prize designs, so that the Board may make them available to local Memorial Committees. The local Committees may then decide whether they will adopt any of the prize designs or will seek other designs. Where local Committees desire it the Board will place them in communication with the authors of the prize designs so that the local Committees may obtain any further advice or information which they may desire from the authors themselves.

The Board will be glad to receive any further literature on War Memorials which may be issued by you, or any information which your Federation may be in a position to supply with regard to the subject.

Yours faithfully,

(Signed) J. GARLICK,
Under Secretary.

BOOK REIVEWS

THE JOKE ABOUT HOUSING.—BY CHARLES HARRIS WHITAKER. Marshall Jones Company, Boston, Mass., Publishers. 1920.

Whether joke or world-wide tragedy, the problem of Mankind today, in his inherent right to life and well-being *versus* his specific economic difficulties in adjusting his Life and his Labor to any sort of feasible equation, is told in this book of social economics by Mr. Whitaker with a whimsical humanness, set against a fully informed and constructive background, that leads the reader irresistibly into the pitfalls of City Building and out again on the heights of social reconstruction that aims to solve this question.

Building is an art, but it is not an unrelated Art, and unless studied in connection with the larger problems of living it fails to fulfil its largest function.

It is as an economist that Mr. Whitaker views the Nation's well-being, in its relation to the individual's well-being and happiness. It is as a duty, as well as a safeguard of the State that he resolves it. The housing problem in the United States, with its attendant specter the "High Cost of Living," is too near and too obvious to need emphasis. Its inclusion in the problems of Europe, as well, give rise to a broad comparative review of these matters that he lists under the captions: Houses and Wages, The Employer and the Housing Question, What Are the Possible Ways Out of the Dilemma in Housing? The General Problem of Land Control.

It is in this last that he finds the crux of the situation. In a sort of House-that-Jack-Built roundelay of the threatening course of present day evolution in "housing" he chants:

"THE MORE HOUSES WE BUILT in the United States,
 the more houses cost to build—so
 the poorer grew the quality—so
 the smaller grew the size—so
 the smaller grew the rooms.
 THEN CAME FLATS AND APARTMENTS.
 The more we built, the poorer they grew"
 —and so on.

"Is it a joke? Or do you still think that we must continue to live in houses?"

The elucidation traverses the struggle for

human betterment, as one of the cardinal rights and principles of democracy. Then coming pertinently to the hour, he finds that war has outridden the old order. Trenchantly he says: "It is the Whole Welfare that suddenly became Illumined in the red light of War!" And yet—"the rising cost goes round and round in a vicious circle."

Stabbing words or phrases, like that, stand suddenly out from the printed page and become whole summaries of this exceedingly human "Joke About Housing," that has to do with the very fundamentals of the big, broad, human problem of the Stability of the Nation—of the World.

He harks back to the health of pioneer America going bravely to her destiny out into the wilderness—where the cabin in the forest is "Home." Then deplors the lack of that Home today that Labor conditions, prices, capitalistic evils have wrought. And he returns at last to the soil. But this time it is a perverted soil—"Land is our national Monte Carlo. It is the green table on which we gamble away the wealth of the nation."

Ideals like the Garden City of Letchworth, England, he cites with its living on a cooperative basis. But the control of land values, the elimination of profiteers on this native right of man to his place on the earth, is his Ultimatum.

"How to use land in the interest and for the benefit of mankind is the greatest fundamental physical problem before the whole world."

The work is illuminated with the need for insight into the spiritual life of the peoples of the world—with the needs in the Life outside the Labor of all humanity, if man is to indeed become free. He makes it an adventure in Life-making that has the zest and vitality of new pioneer possibilities.

At the Tenth Annual Exhibition of the Connecticut Academy the Charles Noel Flagg Prize went to Robert Vonnoh for his picture, "The Gray Bridge"; the Dunham Prize to Captain H. Ledyard Towle for "Sergeant Jim" and the Hudson Prize to Marion Boyd Allen for "The Ship Builder."

THE AMERICAN MAGAZINE OF ART

JULY, 1920

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FOUNTAIN "WIND AND SPRAY"

BY ANNA COLEMAN LADD

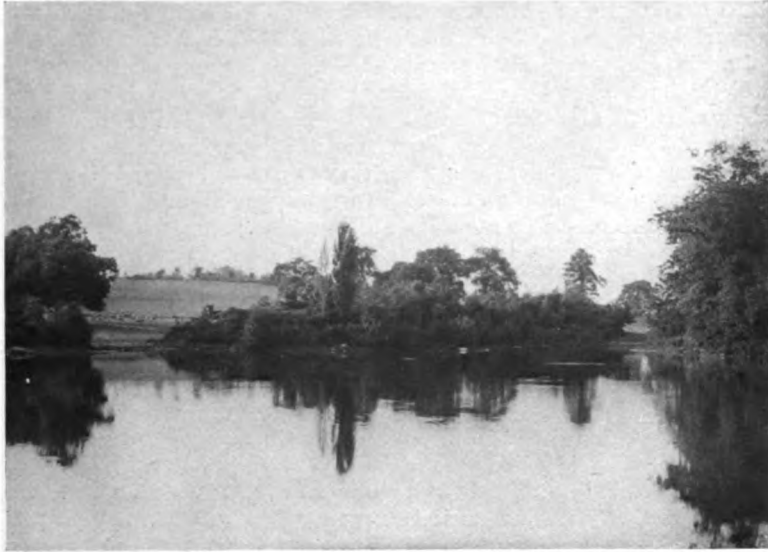
OUTDOOR SCULPTURE EXHIBITION, RITTENHOUSE SQUARE, PHILADELPHIA

THE AMERICAN MAGAZINE OF ART

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KEENY PARK IN HARTFORD, CONNECTICUT

PARKS AND PLAYGROUNDS

BY FREDERICK LAW OLMSTED

THERE will be general agreement that a playground is a place convenient for concentrated active physical exercise, especially in the form of athletic sports and active outdoor games; a kind of recreation peculiarly delightful and valuable for growing boys and girls and youths, and peculiarly difficult for them to secure in cities except on playgrounds publicly provided for the purpose. The concentration of so many active feet upon the limited area of a playground, even with a much more liberal provision of space for playgrounds than our cities have yet learned to make, generally precludes the maintenance of beautiful greensward underfoot and demands large areas of nearly level bare ground; apparatus is often needed of a sort

not apt to be beautiful in itself or to compose agreeably with other objects. Fortunately some games can be as well or better played under the shade of trees, if conditions are made right for the healthy growth of trees despite the trampling of the ground and other rough treatment they get; but still the most characteristic part of city playgrounds must be open barren plains. Such features as wading pools and swimming pools, of the utmost play value in warm weather, may well be beautiful; and the buildings accessory to play, whether mere shelters for plumbing or whether expanded into more or less complete community recreation houses offsetting the limitations which our climate puts on outdoor play, may be as ugly or as

beautifully appropriate for their purpose and location as the skill of the designer makes them.

On the whole the necessary ingredients of a city playground do not tend to make it beautiful perforce, any more than a railroad bridge or a highway bridge is beautiful perforce. But anyone who has seen the beautiful tree-framed grassless plazas of the south of France and Italy and Spanish countries knows that the essential elements of a city playground of the most strictly athletic kind may be composed into an orderly whole that is far from devoid of beauty.

Why then are playgrounds so often dreary or positively ugly? Partly because attempts to make them otherwise are often ill-advised efforts to ornament them in a manner inconsistent with the hard conditions of their use, without intelligently facing the problems of how their very human users are likely to treat them, and of how protection and maintenance are to be given the vegetation and other features relied upon to make them attractive. Perhaps more often it is because the idea of making them beautiful is not seriously entertained, any more than it is in most bridges.

It is one of the penalties we pay for specialized concentration of purpose that the recognition of a utilitarian purpose as dominant in any enterprise tends to sink artistic considerations not merely to a secondary place, where they properly belong, but to complete neglect except as a futile afterthought. The playground maker, like the bridge engineer, is apt to be so intent upon utility and immediate economy as to be oblivious of the opportunities for beauty inherent in his problem, and to be so little skilled in making artistic judgments that any efforts he does make in that direction are not only afterthoughts, leading to essays in extraneous ornament, but to be clumsy and bad of their kind. And the artist who specializes in the non-utilitarian, or even in that which is primarily for beauty, is equally apt, on those occasions where he does have a chance to shape the design of a primarily utilitarian thing, to kick over the traces and show his lack of common sense by sacrificing utility and economy in his effort at beauty.

And when we consider the status of the playground movement should we greatly blame the playground advocate? In most of our cities the facilities for healthy, active outdoor play are so utterly inadequate, their importance to growing youth so enormous, the play areas and the funds for their development and maintenance so meagerly forthcoming, that those who furnish the initiative in such matters and have set their hearts on doing all they can, feel under a compulsion to get the meager utmost of essentials for their purpose at any sacrifice of the less essential. If people are starving for any essential of life they cannot and will not give much thought to quality and the refinements of a well-balanced enjoyment until assured of quantity sufficient to relieve their starvation. This is as true in its small way of the need of playgrounds as it is in a large way of the need of adequate food and clothing and shelter and other primary necessities which moves the sincere Bolshevik to a reckless sacrifice of the finer things of civilization.

Those who appreciate the immense value of beauty in the scheme of human recreation must put their shoulders manfully to the wheel of general progress in securing a really adequate provision for the more utilitarian forms of recreation, if I may use that term, in order that beauty may be secured as an incidental accompaniment thereof, and even that parks intended primarily for the enjoyment of beauty shall not be sacrificed to the urgent and more obvious appeal of non-esthetic recreation, and of utilities that lie beyond the field of recreation altogether. The illustrations accompanying this article will suggest some of the ways in which playgrounds can be made to fit into a well-balanced scheme of public recreation where the value of beauty plays its rightful part; but such results are continuously possible in a healthy democratic community only where playground provision is really adequate, where playgrounds are provided not for a few favored localities or as a sop to quiet this or that especially insistent demand, but so fully and systematically that every boy and girl and man and woman who needs active athletic play, in all our towns and cities, shall have oppor-



POTOMAC PARK, WASHINGTON, D. C.

JAPANESE CHERRY TREES IN BLOSSOM

tunity for such play within reasonable access of their homes.

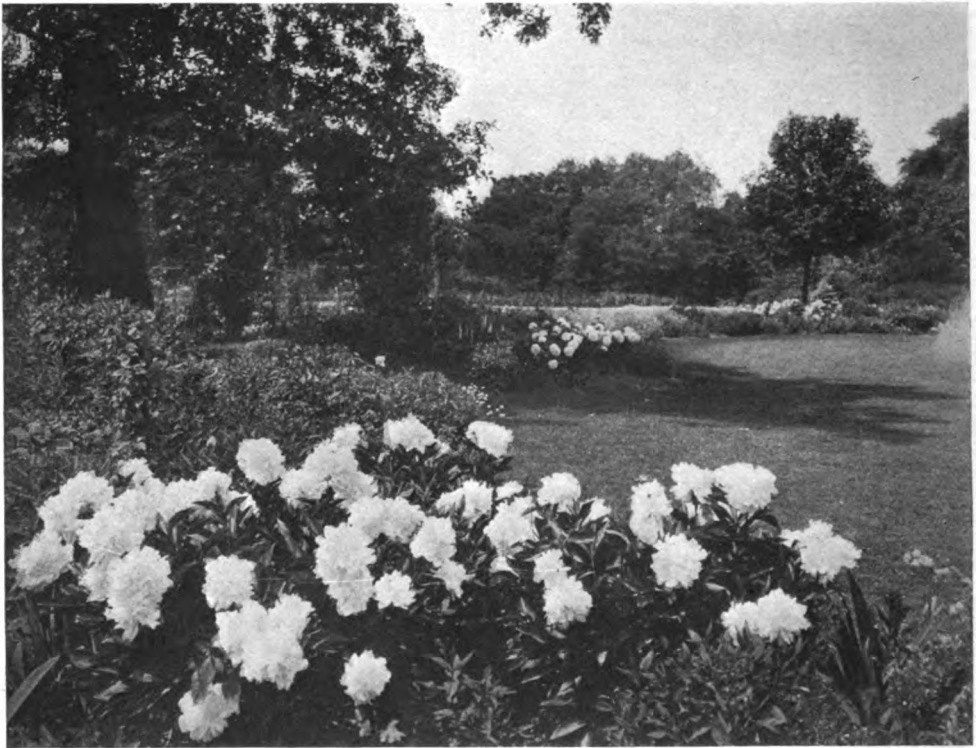
These playground areas can generally be combined to advantage with other local facilities for recreation, in the form of neighborhood parks for old and young associated as far as practicable with the schools.

Let us now consider in contrast to the playground, where beauty is a frankly secondary consideration (although an immensely important incident, as it is in life as a whole), let us consider certain kinds of parks where the enjoyment of beauty is the primary consideration, where exercise in the open air and other kinds of recreation are as accessory and incidental to this esthetic aim as is the enjoyment of beauty in connection with playgrounds proper.

This is peculiarly true of our larger parks, for the one great justification of a large park, with its interruption of streets and of the normal economic development of a city, with its large cost and its relative

inaccessibility as compared with the same area divided among a number of small recreation grounds each close to the homes of the people it serves, lies in the fact that certain refreshing qualities of scenery of a sort peculiarly valuable to those who live in crowded cities are obtainable only in large parks. I want to impress upon you that this one sound justification of large parks is a purely esthetic one, that if they are to be justified at all it is only by adhering steadfastly to this purpose as the controlling one in all decisions affecting their design and management.

In discussing this subject of parks and playgrounds before the park superintendents of the country not long ago I emphasized two important principles, principles much broader in their application than the entire subject of public recreation facilities. Both are sound, but either is apt to be misleading if the other is forgotten, because they are complementary to each other. The first principle is suggested by the saying about *killing two birds with one stone*.



ELIZABETH PARK, HARTFORD, CONNECTICUT

If a given piece of public property can be used effectively for two or more purposes, it ought to be so used rather than withdraw a second piece of property from other use or forego the accomplishment of one of the purposes. Thus it is better that schoolhouses should be used in the evening, for various worthy purposes to which they are adapted, than that these worthy purposes should go unserved or that separate buildings should be erected and maintained at needless expense to serve them while the schoolhouses stand idle in the evening. Of course the use of the schoolhouses in the evening is not all clear gain. There is increased wear and tear, there are serious complications of janitor service, and there are other drawbacks which the school administration would be glad to avoid. But if these drawbacks mean only a somewhat increased expenditure of money and intelligent effort and do not in any essential way impair the quality or quantity of educational work

done by the schools, the argument for the double use of the schoolhouses is unshakable.

And similarly a park meadow may in many cases be largely used for baseball and other games with so little reduction of its effectiveness in the landscape (even though the turf does become somewhat worn in spots) and so little reduction in the effectiveness of the baseball playing as compared with what it might be if played on costly separate playgrounds equipped exclusively for baseball, that the combination of playground and park becomes in these cases a thoroughly wise one.

Kill two birds with one stone if you can, but don't take too much chance of missing both in the attempt. For there is to be borne in mind the complementary principle of which I spoke, a principle which is reflected in the saying *that you can't have your cake and eat it too*.

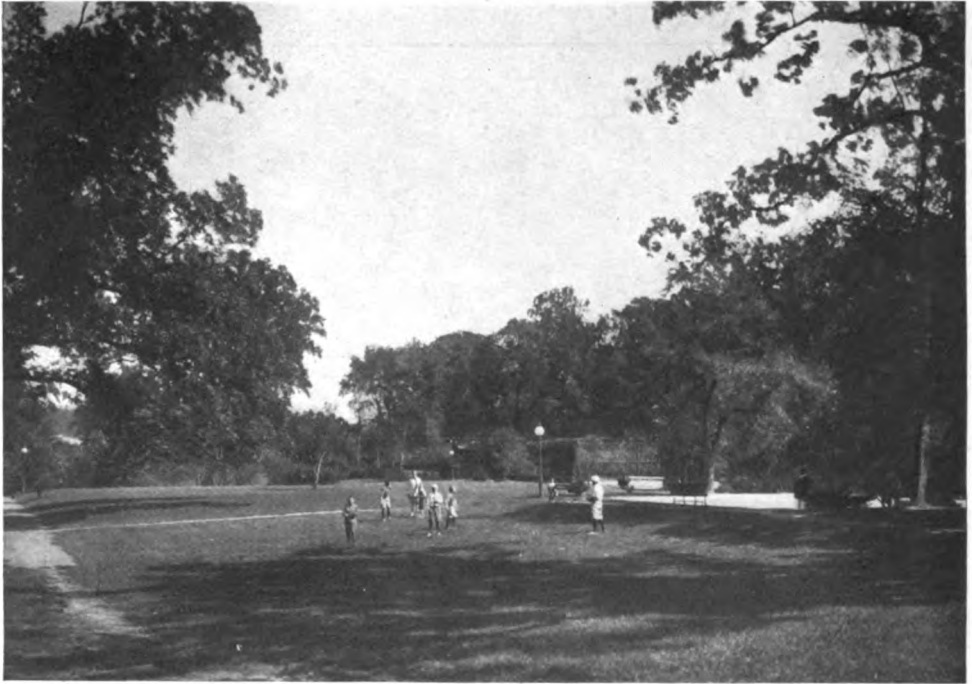
Let me illustrate by referring to the combined use of certain lands for park and



TREATMENT OF RIVER FRONT, HARRISBURG, PENNSYLVANIA

water-supply purposes. Where water-supply is the prime purpose to be served in acquiring and developing a piece of land it is very often possible to secure incidentally important means of public recreation of certain kinds at a very slight additional cost and with no impairment of the water-supply function whatever, thereby reducing the extent and cost of park facilities that need to be independently provided. Not infrequently land acquired and policed primarily for park purposes may serve incidentally to protect the purity of a water-supply, or may afford rights of way for water-works or sites for reservoirs, with little impairment of its park value or even with actual increase of park value, thus killing two birds with one stone again. On the other hand there are some combinations of park and water-works functions to attempt which would be like trying to have your cake and eat it. For the park department to establish a public swimming beach in the distributing

reservoir of the city water supply would be such a case. No matter how much the people needed the swimming beach, and no matter what the cost of providing it elsewhere, this particular combination could never be justified. It might be possible and expedient in a given case to give up the use of a reservoir for water-works purposes and convert it into a park lake containing a swimming beach; or it might be found expedient in another case to give up a long-established custom of using a certain natural park lake for swimming and boating and convert it into a reservoir. Either of these courses would be a deliberate transfer of a piece of property from the service of one function to the service of another. The city authorities would make up their minds whether it was best to eat the cake or to have it; whether to drink the water or swim in it; because it is obviously a case where an attempt to kill two birds with one stone would be foolish.



RECREATION GROUNDS IN MONTROSE PARK, WASHINGTON, D. C.

Now the application of all this to the question of playgrounds in parks is: *first*, that any combination of playground and park functions which, under given local conditions, can be worked out in practice without hurting the park scenery and without sacrificing the quality of the playground is desirable on the principle of killing two birds with one stone; and *second*, that where the sort of playground facilities desired are incompatible with the kind of landscape beauty desired for park purposes, as is very frequently the case, there should not be a mere compromise, an attempt to eat the cake and have it. There ought rather to be a deliberate decision as to whether or not it will pay to exclude certain land from the park landscape as such and use it primarily for playground purposes.

As I have already indicated, playgrounds are as a rule more efficient in proportion to cost when they are scattered in numerous small recreation grounds near the people they are to serve rather than when they are associated with the larger parks; but

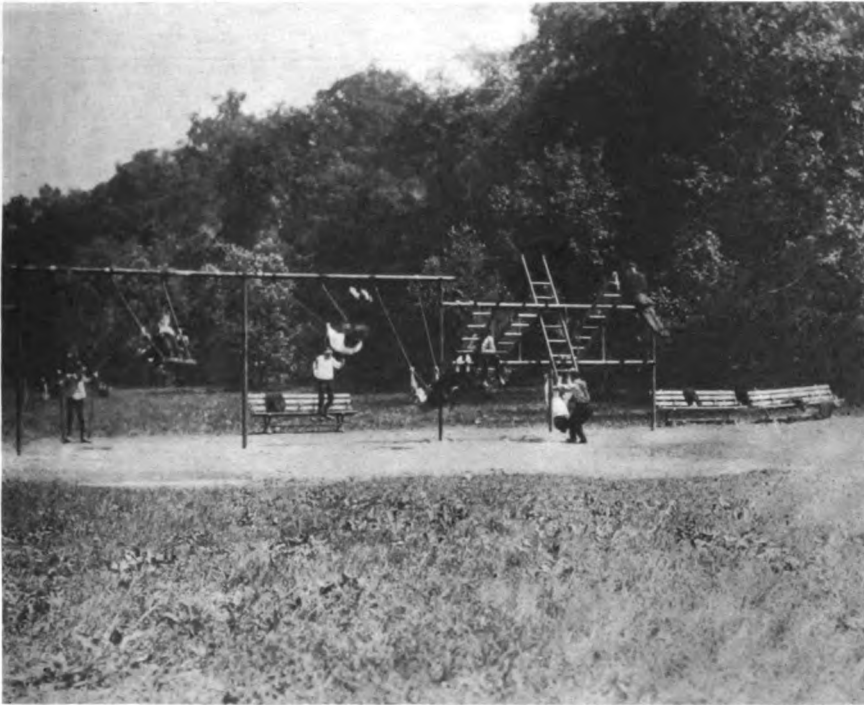
there may be good arguments in favor of providing intensive playground facilities in connection with large landscape parks. Wherever this is done, I believe it to be a wise policy to so design the layout that it will be perfectly evident to any intelligent observer that there are two distinct tracts of land, a playground and an adjacent landscape park, not a utilitarian and relatively unlovely playground *in* and forming an integral part of a landscape park.

Never put anything *in* a park primarily devoted to beauty of scenery which does not upon the whole contribute, directly or indirectly, to the public enjoyment of that particular kind of scenery. If for reasons which are clearly convincing, some such thing, incongruous with the scenery, must be placed on land which has been a part of such a park, there should be a definite decision to withdraw either a portion or the whole of the park from service as primarily a place of scenic beauty, and to devote the land so withdrawn primarily to the new purpose, retaining only such beauty of scenery as

is compatible with the efficient accomplishment of the new utilitarian ends; and such a change of purpose ought never to be made except for the most convincing reasons.

In most of the objects in the world beauty is, and ought to be, an absolutely incidental factor. We want as much beauty in these objects as possible, but only that sort and degree of beauty which

process is followed, make it important to segregate sharply from the vast majority of things those which belong to this latter class. The first question in regard to any one of these things, valuable primarily for their beauty, is—can we afford it? If not, we give it up; if it is portable we sell it to some one who can afford it; if it is real estate, like a landscape park, we either



COMBINATION OF PLAYGROUND AND PARK

is compatible with a high degree of utilitarian efficiency. This is clearly the case with playgrounds, just as it is with reservoirs or pumping stations or chairs and tables. Some things, however, are of value wholly or primarily for their beauty, and if they have any direct utilitarian value it is secondary and incidental. This is the case with a painted landscape and with a landscape park or an ornamental garden. The extraordinary difficulty of balancing artistic gain and loss in detail, and the manifest weighting of the scales in favor of the utilitarian side whenever this

sell it or use it for something else in which the beauty-value is secondary to the use-value. If we *can* afford it, we direct our efforts toward conserving and making available its beauty, and steadfastly refuse to use it for anything that will impair its special kind of beauty. We don't cut a hole in a beautiful painting in order to let a stove-pipe through, merely because it is convenient to use the painting as a wall covering at the point where we want to put the stove-pipe. We keep the painting intact, and if we can't afford both we sell the painting and buy some wall-paper.



SWOPE PARK LAGOON, KANSAS CITY, MISSOURI

The importance of sticking firmly and even obstinately to this principle, that in certain park lands set apart primarily for the public enjoyment of their beauty *nothing* must be done which impairs that enjoyment, depends on the fact that where an alteration is proposed in any beautiful landscape it is much easier to see and to state any utilitarian advantages of the change than it is to see and to state convincingly the artistic disadvantages. If an injury to the park scenery is to be excused, like the illegitimate baby in the well-known story, on the ground that it is "only a little one," the same argument applies to a thousand other propositions the cumulative effect of which on the scenery would be ruinous.

To sum up these rather vague remarks, I would say: First, make your playgrounds as shipshape and orderly and as attractive in appearance as you can—wherever they are placed. Second, combine them as far

as practicable with facilities for other kinds of recreation not primarily dependent on the quality of the scenery; but still make that scenery as pleasant as you can without waste or loss of practical efficiency. Third, when dealing with any piece of park land the prime purpose of which is to give enjoyment by its beauty, do not on any account thrust into it a playground or any other so-called "improvement" which will impair its peculiar and justifying kind of beauty.

For it is not merely the unlovely utilitarian object against which we must obstinately protect the park which exists primarily for the enjoyment of landscape beauty. There are many kinds of beauty, perhaps equally important and valuable, which are incompatible with each other at the same time and place. One does not need to draw invidious comparisons between the beauty of a string quartet concerto and that of a rousing march

rendered by a military band, in order to recognize the folly of trying to enjoy them both at once. But many whose appreciation of out-door beauty is sincere and keen fail to understand the application of the principle to the subtle qualities of landscape beauty. For example, no one can be more eager than I in desiring for our cities the beauty of fine public buildings in worthy and liberal settings, or can more keenly appreciate the public value which comes from the happy combination of beautiful and dignified architecture with the rich foliage of well-placed trees and shrubs and well-proportioned open spaces of turf and garden and sumptuous terrace; but again and again I have had to fight a desperate and too often a losing battle to prevent the attainment of that kind of beauty by the introduction of buildings into parks which had been set apart and patiently developed for years in the effort to provide another kind of landscape beauty, from which people might get the refreshment of escape from the insistently man-made quality of our cities, insistent in their beauty no less than in their ugliness—the quiet, peaceful beauty of the greater landscape parks.

Our cities need as they grow to make liberal withdrawals of land from occupation by streets and private buildings, as an unassigned reserve to meet the public

needs of the future, for playgrounds, for public buildings amidst appropriate settings, for the out-door and in-door activities of many sorts associated with the broadening conception of public education as part of the fuller, richer, democratic life of urban communities, and for many purposes of a more utilitarian sort; but we cannot set our faces too resolutely against the muddle-headed tendency to look upon all parks as so much unappropriated public building ground. After a piece of land has once been deliberately devoted to a specific park purpose, that purpose should be adhered to without deviation or compromise for generation after generation, and where that purpose is primarily artistic the determination of every detail of improvement and maintenance should be controlled by an artist, big enough, sincere enough, and humble enough to adhere to the original conception of the work of art whose growing beauty is entrusted to his hands, and wise enough in the technique of his profession to foresee the outcome of his determinations when he is dead and gone, when the trees whose kind and position he controls, by planting or by cutting, shall have grown to venerable maturity, when the enjoyment of thousands will be affected by his present-day decisions in the place of scores that see and use the park today.



A WADING-POOL AT ONE OF THE PLAYGROUNDS OF THE
SOUTH PARK SYSTEM, CHICAGO

OUTDOOR SCULPTURE EXHIBITION

ARRANGED IN RITTENHOUSE SQUARE, PHILADELPHIA

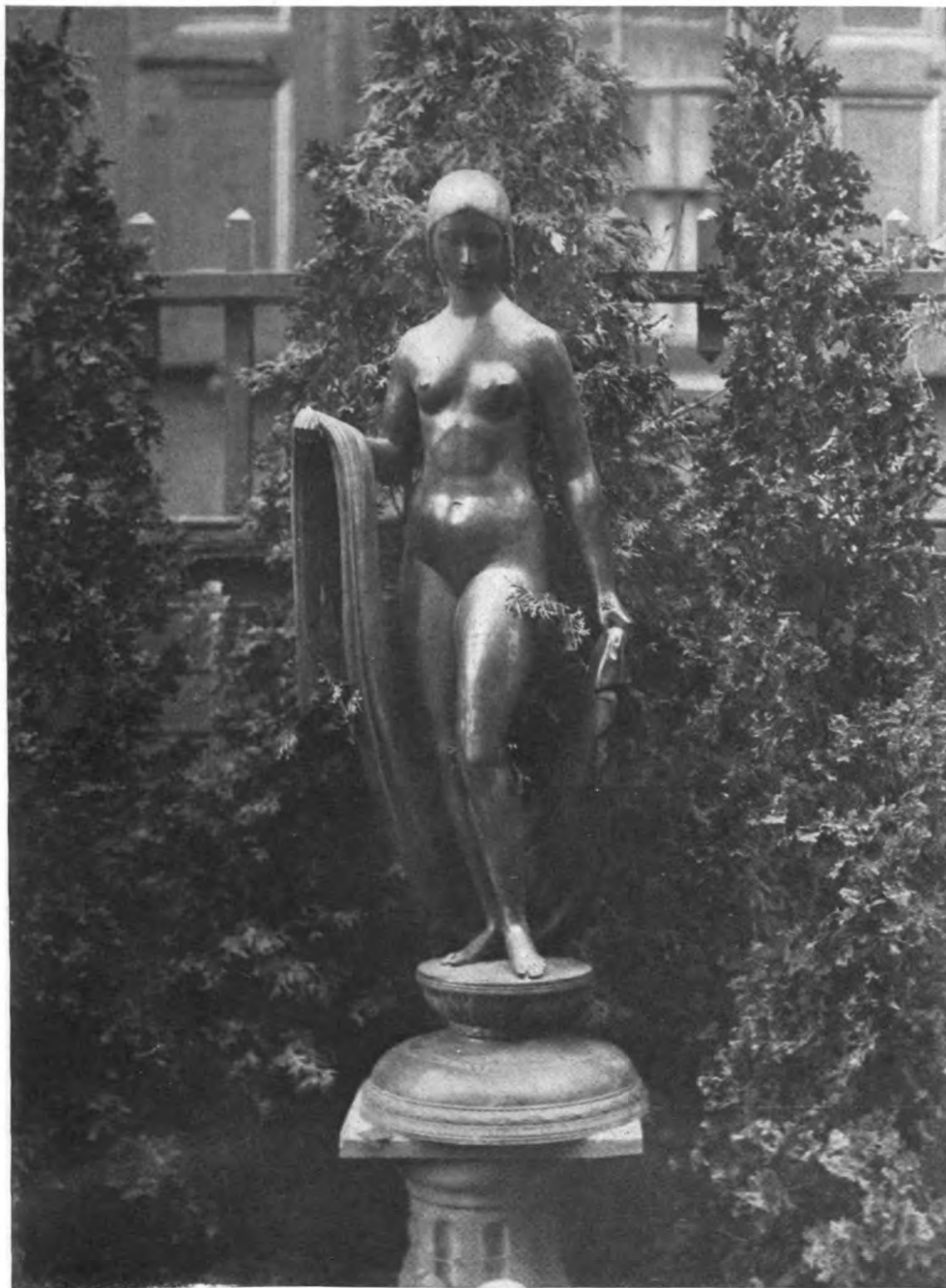
BY THE PHILADELPHIA ART ALLIANCE

THE first exhibition of sculpture in the open—May 11th to June 11th, arranged by the Philadelphia Art Alliance has not only proved to be one of the most successful exhibitions of its kind ever held, but, indeed, a pioneering experience of which much is expected in the future. The idea of exhibiting sculpture in a park, in this case in Rittenhouse Square upon which the Art Alliance fronts, grew out of the delightful one-day exhibition of sculpture in the open arranged by Mr. W. Frank Purdy of Gorham's in Westchester County, New York last autumn. The Committee of the Art Alliance developed the open air idea considerably, however, and not only used their own large garden for the purpose of exhibiting garden and fountain sculpture appropriate to the dimensions of the yard, but also secured the cooperation of the Commissioners of Fairmount Park who allowed the use of the public square under their charge.

Despite the failure of one or two large groups to arrive, the exhibition has realized all that was expected of it in the matter of sculpture in the open and in addition has afforded the Committee a chance to make a special contrast between garden sculpture, shown amidst its proper surroundings, and small decorative sculpture intended for the home interior, since the West gallery of the Art Alliance was given over to some very characteristic bits of sculpture which were exhibited with the proper kind of furniture and beautiful hangings, including rare Flemish tapestries lent by Mr. Adolph Borie. So arranged, the sympathetic background, as it were, enhanced the value of the display inside in very much the same way as the background of shrubs, trees and the open lawns made for one of the most characteristic presentations of fountain effects and formal sculpture intended for the open, that has ever been seen here, or anywhere else for that matter, save in the various expositions such as the Chicago World's Fair and the San Francisco Panama-Pacific exposition.

One of the most reassuring features of the exhibition in the square was that, although the work could only be installed in a very temporary manner, most of the groups immediately took on such a look of being at home that they seemed to have been designed for the places they occupied. This was particularly true of Anna Coleman Ladd's "Wind and Spray" fountain which was placed in the center of the large pool in Rittenhouse Square, while on the coping of the pool, Louis Milione's "Narcissus" was also very much at ease and looked as if it "belonged" there, while the "Sundial" by Edward McCartan near by gave the decorative touch, this formal part of the square seemed to need. The little "Shivering Girl" fountain by Malvina Hoffman and her "Boy and Panther Cub" were also cunningly placed and fitted in with the scheme as did the "Sun-god" and "Triton Babies" of Mrs. Ladd. Stirling Calder's noble "Fountain of the Allies" gave a decided character to the part of the square to which it was allotted, while Mrs. Harry Payne Whitney's Aztec fountain became one of the most signal points of interest in the square and made a great impression on all who passed by. So that with fountain figures by Henry K. Bush-Brown and Harold P. Erskine and Andrew O'Connor's "Boy Scouts" group, Philadelphia was given a fair hint of what American sculptors are able to do today to meet the splendor and beauty of American gardens and parks and public places.

By a curious unintentional contrast some idea of the progress of American garden sculpture was given in that there are still utilized in the square, two cast-iron fountains, standing on the curb-side, which were foisted on the city by the Pennsylvania Fountain Society in 1870. These fountains are hideous from any point of view with unmeaning doughlike decorations and figures which are "Middle Victorian" and at its worst. If there are no legal difficulties it is not unlikely that the contrast between the ugliness of the art of the Seventies and



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Courtesy of the Philadelphia Art Alliance

"BRISEE"

BY PAUL MANSHIP

OUTDOOR SCULPTURE EXHIBITION, RITTENHOUSE SQUARE, PHILADELPHIA



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Courtesy of the Philadelphia Art Alliance

FOUNTAIN "WATER PLAY"

BY HENRY K. BUSH-BROWN

OUTDOOR SCULPTURE EXHIBITION, RITTENHOUSE SQUARE, PHILADELPHIA



Copyright by Underwood & Underwood

Courtesy of the Philadelphia Art Alliance

BOY AND PANTHER

BY MALVINA HOFFMAN

OUTDOOR SCULPTURE EXHIBITION, BITTENHOUSE SQUARE, PHILADELPHIA



Copyright by Underwood & Underwood

Courtesy of the Philadelphia Art Alliance

FOUNTAIN

BY MRS. HARRY PAYNE WHITNEY

OUTDOOR SCULPTURE EXHIBITION, RITTENHOUSE SQUARE, PHILADELPHIA

beauty of the modern fountain groups will lead to the removal of the cast-iron dog, horse, and human drinking fountains in favor of something that will be more seemly and just as useful.

In the garden the sculpture was arranged very intimately and in association with trellis work, shrubs, trees and vines in connection with terra-cotta stands and lavish use of flowers that made the surroundings of every one of the statues and statuettes extremely helpful in realizing all that the composition meant. In the garden, Cyrus Dallin, R. Tait McKenzie, Paul Manship, Albin Polasek, Janet Scudder, Bessie Potter Vonnoh, Anna Coleman Ladd and Louis Milione and others were splendidly represented, while in the gallery Mrs. Vonnoh and Martha Cornwell, Paul Manship, Albin Polasek and S. F. Bilotti and Edward Berge and a number of others, including Grace M. Johnson's very clever goat and amusing frieze of monkeys, were all strikingly represented. Mrs. Vonnoh's small figurines were never shown to better advantage and all the bronzes stood out well against the crimson, green and golden yellow draperies, Mrs. Harry Payne Whitney's La Chinoise making a tremendous effect against a piece of rare tapestry, while on the tables, pottery and table covers all helped to reveal what can be done with sculpture in a well arranged home. Indeed this lesson of how to place sculpture so that it may be lived with in the home, under conditions that almost anybody could duplicate, proved to be one of the most significant successes of the exhibition.

The gallery as a "home decorative" idea was developed by Miss Sophie Norris and Miss Emily Exley, while Dr. R. Tait McKenzie and Mrs. Anna Coleman Ladd devoted themselves to the displays in the open as well as having a general supervision over the whole exhibition. The Exhibition Committee in full was made up as follows: Miss Emily Exley, Mr. Samuel S. Fleisher, Mr. Charles Grafly, Mrs. Anna Coleman Ladd, Mr. Albert Laessle, Miss Sophie Norris, Mr. Harvey Maitland Watts, and Dr. R. Tait McKenzie, Chairman. In addition, Mr. Paul P. Cret the well-known architect, gave advice as to the location of the sculpture in the square and the Garden Club of Philadelphia also helped out in

developing the garden decorations. It was this free and friendly cooperation of everyone that made the exhibition so resultful, while the picturesque effect secured by placing the sculpture in the open made such an impression that the Art Alliance decided to offer a prize of \$100 for the best piece of sculpture exhibited, to be awarded by votes from all the exhibiting sculptors; also in order to have a permanent record of the many delightful vistas, the photographers of the city were invited to snap the sculpture in the open and their work will be exhibited in the Art Alliance galleries later in the season.

Between 45 and 50 paintings were sold from the International Exhibition at the Carnegie Institute, Pittsburgh, between the time the exhibition opened and June 1st. Of the 22 paintings by Mesnard, which constituted the special feature of this international display, 21 were sold. This is, indeed, an amazing record. In part the reason is to be found not in increasing appreciation of art, but because of the present low rate of exchange which makes these French paintings now purchasable in this country at approximately one-fourth of their usual selling value.

It is gratifying, however, to note that some of the works sold are by American artists and must, therefore, have been purchased at their face value in good American dollars. It is also gratifying to learn that from the traveling exhibition of paintings by Walter Elmer Schofield, so many pictures were sold that the latter part of the circuit had to be abandoned and the remnants of the exhibition returned.

At the Annual Meeting of the National Academy of Design, New York, Mr. Edwin H. Blashfield was elected President; Mr. Harry W. Watrous, Vice-President; Mr. Charles C. Curran, Corresponding Secretary; Mr. Douglas Volk, Recording Secretary and Mr. Francis C. Jones, Treasurer. At the same time Mr. Max Bohm, Mr. Frank De Haven, Mr. August Franzen, Mr. Hobart Nichols, Mr. Carl Rungius, Mr. Chauncey F. Ryder and Mr. Robert Spencer were made Academicians.

THE METROPOLITAN MUSEUM'S FIFTIETH ANNIVERSARY

THE Metropolitan Museum of Art, New York, commemorated the fiftieth anniversary of the founding of the Museum with appropriate exercises held in the Lecture Hall on the afternoon of May 18th at four o'clock. Mr. Robert W. de Forest, the president of the Museum, presided. The speakers were Mr. Francis D. Gallatin, Commissioner of Parks, New York City, Dr. John H. Finley, President of the University of the State of New York, Mr. Morris Gray, President of the Museum of Fine Arts, Boston, Mr. Charles L. Hutchinson, President of the Art Institute of Chicago, and Mr. de Forest.

The addresses were all short and were of an exceedingly inspiring character emphasizing the value of art in the lives of the people rather than the attainments of this one great Museum. Mr. Gallatin told of what the Museum meant to the City of New York; Dr. Finley, going back to classical times for example, related the art of our day with the art of the great past; Mr. Morris Gray spoke on the inspirational side showing clearly the need of art in life and of the great function of the Art Museum; Mr. Charles L. Hutchinson pointed out the breadth of service which an art museum may render illustrating at the same time a broadening of museum ideals within the period of the Metropolitan Museum's history. Mr. de Forest told something of the struggles that the Metropolitan Museum has passed through and how through the cooperation of the people and at the same time in spite of many discouragements it has now come not merely to its position of importance among the museums of the world but to its present program of usefulness.

Upon the completion of the exercises in the Lecture Hall the audience adjourned to the foot of the main staircase where tablets commemorative of the founders and benefactors of the Museum were unveiled, the Hon. Elihu Root making a commemorative address.

The printed program of the occasion gave a chronological list of the Museum's developments as shown by unique charts

the increase in fifty years of membership from 796 after ten years of existence to 7,563 at the present day; from a comparatively limited floor space to an area of 280,000 square feet; from expenditures of a modest character for the general up-keep to \$442,214 during the current year; of attendance from a small beginning to 880,043 in the past year. The chart showing the various steps in the development of educational work is reprinted herewith as it is more graphic than words could possibly be and should serve as an inspiration for similar development in other institutions.

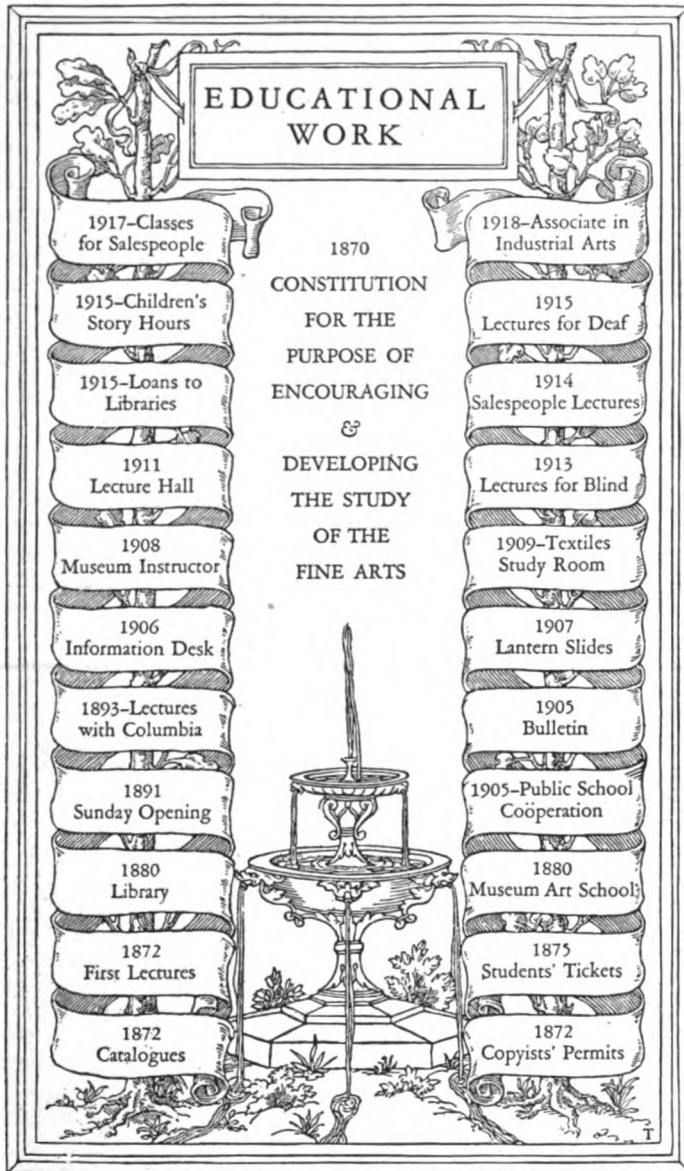
The Metropolitan Museum of Art under the leadership of Mr. de Forest and the wise, capable direction of Mr. Edward W. Robinson is indeed one of the great Institutions of our country, the beneficence of which can not be measured in ordinary terms.

The special feature of the Metropolitan Museum's Fiftieth Anniversary Celebration was its great and unique exhibition. Instead of specializing along any one line for this occasion the Museum supplemented all of its collections by loans from private collectors and thus added to the interest of all of its departments.

The *Bulletin* of the Museum, dated May, published a list of approximately one hundred and fifty such loans; a list which evidences an appreciation of art on the part of individuals on this side of the sea to an extent which few have realized and testifies to the proverbial generosity of the American art collector.

The list includes Egyptian antiques, classical works, arms and armor, books and manuscripts, ceramic, enamels, glass, textiles, laces, metal work, drawings, paintings, prints, engravings, etc., sculpture, furniture, tapestries, to mention the broad divisions.

The lenders who are listed are almost as numerous as the loans, no single private collection having been drawn upon extravagantly. The addition of these loans necessitated the entire reinstatement of all of the Museum's collections but added incalculably to the already large value of the displays. The exhibition will continue throughout the summer months.



**CHART SHOWING DEVELOPMENT OF EDUCATIONAL WORK
METROPOLITAN MUSEUM OF ART**

THE FEDERATION'S CONVENTION

THE American Federation of Arts held its Eleventh Annual Convention at the Metropolitan Museum of Art, New York, May 19th, 20th and 21st, at the same time that the Metropolitan Museum was celebrating the Fiftieth Anniversary of its establishment by commemorative exercises held on the afternoon of the 18th and by the extension of its collections through numerous loans from private collectors.

The attendance was larger at this Convention than ever before, there being approximately 300 delegates present representing 116 chapters from all parts of the country, the Pacific slope, the great northwest and southwest as well as the middle states, New England and the Atlantic seaboard. The attendance increased day by day until on Friday morning the Auditorium seating approximately five hundred was exceedingly well filled.

This was more of a working Convention than those which preceded it. The addresses were for the most part in the form of suggestions drawn from actual experience, and abundant time was given in every case for open discussion.

The first session was devoted almost exclusively to the Federation. The report of the Secretary is published herewith on subsequent pages. The Treasurer, Mr. Charles D. Norton, not only gave a satisfactory account of funds received and expended but so analyzed his report as to make it clearly explicit and of general interest. Calling attention to the amounts received during the year through grants from the Sage Foundation and the Carnegie Corporation, he urged the importance of placing the Federation on a firm financial basis which would relieve it of the necessity of dependence on such Institution's generosity, and asked that an effort be made on the part of the chapters to increase the Federation's membership at the same time expressing the hope that those who are most interested in its welfare would remember it in their wills. Mr. Charles L. Hutchinson, Mr. George G. Booth and others made helpful suggestions with regard to how the Federation could extend its influence and resources. Mr. Francis C. Jones, the

chairman of the exhibition committee, gave a report on Traveling Exhibitions. Mr. Allen Eaton, Field Secretary, read a paper on "Art in the Home," discussing various ways in which the Federation could encourage its development.

The afternoon session on that same day was devoted to the subject of "The Establishment of Art Museums." Mr. George W. Stevens, director of the Toledo Museum of Art, was the first speaker and gave a brilliant, extemporaneous address, outlining the way his own Museum was established and making practical suggestions derived from personal experience—experience which has been crowned by remarkable success. He was followed by Mr. George W. Eggers, director of the Chicago Art Institute, who spoke on the function of "Museums as Community Centers," a function which his own Museum admirably fulfills. Mr. Richard F. Bach, associate in industrial art at the Metropolitan Museum and also Extension Secretary of the American Federation of Arts, was the third speaker. His subject was "Museums and the Industrial World," and he emphasized the present growing conviction that museums are essentially educational institutions and have therefore a distinct mission, to bring into due relationship manufacturers and designers.

On Thursday, May 20th, there was but one session, the afternoon being left free for the inspection of the Metropolitan Museum's collections, for final conferences and for a demonstration of museum work with children, conducted, in the Lecture Hall, by Miss Anna C. Chandler, of the Metropolitan Museum staff, at four o'clock.

"Museum Problems" were considered at this session. Mr. Raymond Wyer, director of the Worcester Art Museum, spoke on "Transient Exhibitions" showing how they should be made to supplement a permanent collection and how that permanent collection should undoubtedly contain pictures which were not understood as well as those that were. Mr. Harold Haven Brown, director of the John Herron Art Institute, spoke on "Building Up Permanent Collections," explaining some of

the difficulties and warning against some of the pitfalls, which all Museum Directors find yawning on their pathways. Mr. John W. Beatty, director of the Department of Fine Arts, Carnegie Institute, explained the possibility of "Lending Collections" of objects of art which could be permitted to travel beyond the museum walls, and stressed the need of sending such collections to places where art museums do not now exist. Mrs. George W. Stevens, assistant director of the Toledo Museum of Art, spoke engagingly on "How to Reach the People," telling of the various ways that she and her husband have taken to interest the people of Toledo in art and how cordial had been the response when these same people realized in what direction the effort tended. A tremendous faith in the people and their natural impulsive generosity seemed to underlie all that both Mr. and Mrs. Stevens had to say.

In the course of the various discussions Mr. Robert Aitken, president of the National Sculpture Society, made a plea for better exhibition facilities for sculpture, urging that sculptors worked in light and shadow and that therefore the proper emplacement of a work in this medium was essential. Mr. Breck, assistant director of the Metropolitan Museum of Art, told something of his work in connection with building up the collection of the Art Institute of Minneapolis. Miss Bessie B. Davis, who is in charge of lending collections from the Metropolitan Museum described various details of these collections and of the service along these lines which the Metropolitan Museum of Art is prepared to render.

The Friday morning session at which the "People's Picture Galleries" were discussed proved most exciting. Mr. Joseph Pennell in an address illustrated by lantern slides urged the abolishment of bill boards, scoring them as a menace to public taste, as an eyesore in our cities and as destroyers of landscape. He cited as an example of the regulation of this form of advertising the policy in vogue in France and in England of allotting spaces appropriate for the use and taxing advertisers. So far as this country goes, Mr. Pennell apparantly sees no possibility of half measures.

Following Mr. Pennell, a representative of the Poster Bill Board Association was offered the privilege of replying to his charges. Mr. Frost of the Poster Bill Board Association accepted. But instead of answering the charges, Mr. Frost spoke of the artistic qualities of the bill boards and of the desire on the part of the Bill Board Association to make them artistically worth while.

The second paper on the program was presented by Mr. Robert Grier Cook, president of the Fifth Avenue Association, and was on the subject of "Shop Window Displays."

The third paper took the form of an extemporaneous address by Mr. William M. Ivins, curator of prints of the Metropolitan Museum of Art, and was on the subject of "Illustrated Papers and Magazines." Mr. Ivins stressed the value of pictures to be found today in newspapers and our chief periodicals which if taken out of the magazines or cut from the pages of the papers might be converted into "prints" and would perchance be valued as such by future generations. The majority of these papers and addresses will later be published in this magazine.

The last session of the Convention was devoted to "The 1920 Program" of the American Federation of Arts. The Committee on Traveling Exhibitions made some specific recommendations as to the kind, quality, manner of circuiting, etc., of such exhibitions. A brief report of the work of the Committee on War Memorials was, in the absence of the Chairman, presented by the Secretary. The Committee on Resolutions reported the following resolutions all of which were approved:

Resolutions Adopted by the American Federation of Arts in Convention, New York, May 21st

Resolved, That The American Federation of Arts in convention assembled May, 1920, tenders its thanks to the Trustees, Staff and Attendants of the Metropolitan Museum of Art; to Mr. Archer M. Huntington and the Hispanic Museum; and to Mr. Louis C. Tiffany and the Tiffany Foundation for delightful hospitality received.

Resolved, That in the opinion of the Federation bill board advertising in public highways either in city, suburb or country is an artistic disgrace and should be prevented by all lawful means.

Resolved, That this Federation urge that the amount of time given to art study in public schools, colleges and universities be increased.

Resolved, That The American Federation of Arts approves the efforts of the Arts Club of Washington to have erected in Washington by the people of the United States a suitable Peace Memorial.

Resolved, That the Federation approves:

- (a) Reform of the copyright law better to protect the interest of the artist and his heirs;
- (b) The enlargement of the scope and powers of the Federation's present bureau of information;
- (c) Protection against production and circulation of spurious works of art;
- (d) Appreciation of the need of improvement of the quality of artists' materials;
- (e) Consideration of advisability of a tax on purchases of works by deceased artists;
- (f) Encouragement of guarantee funds for the purchase of objects from the Federation's traveling exhibitions;
- (g) Approval of further effort toward encouragement of wider appreciation of the Federation's exhibitions.

And be it further resolved, That the Board of Directors of the American Federation of Arts be requested to use their best efforts in carrying out the foregoing recommendations.

Resolved, That The American Federation of Arts heartily approves the resolution presented by Mr. Crawford to oppose the bill H. R. 12466 now before Congress which restricts the National Yellowstone Park by 8,000 acres for an irrigation basin. Further that copies of the original resolution be sent to the members of Congress and to the Committee on Rules. And further that copies of the original resolution be sent to the chapters of the Federation for action.

The original resolution is as follows:

Whereas, There has been introduced into Congress a bill which is now known as H. R. 12466, which has already passed the Senate, which authorizes the use of 8,000 acres of the Yellowstone National Park as an irrigation basin; and

Whereas, It is the entering wedge that determines the final end and already two other projects are under way to use two other areas of the Park for similar purposes; and

Whereas, This is a second attempt to despoil our national parks as the use of the Hetch-Hetchy Valley as a water reservoir has diminished the attractiveness of the Yosemite; and

Whereas, E. W. Nelson, Chief of the Division of Biological Survey in the Department of Agriculture, has stated that the creation of the reservoirs "would most certainly result disastrously to the moose and other game animals of that section"; and

Whereas, Stephen T. Mather, Director of the National Parks Service, has stated that "raising these lakes will kill millions of feet of timber, wipe out miles of roads and trails and create a scene of chaos and destruction that would be an eyesore for a thousand years"; and

Whereas, Before any such destruction is even considered there should be a comprehensive inquiry made by the Park Service, the Forest Service, the Biological Survey and the Reclamation Service:

Therefore be it resolved, That the American Federation of Arts in convention assembled earnestly opposes the passage of H. R. 12466; and

Be it further resolved, That copies of this resolution be sent to the members of Congress and to the Committee on Rules.

A resolution presented by Mr. Bush-Brown relating to the establishing of a National Memorial Park in the vicinity of Washington to be known as Liberty Park was referred to the Board of Directors for further inquiry before action.

The following directors were all re-elected to serve until 1923: Herbert Adams, George G. Booth, Robert W. de Forest, Otto H. Kahn, Charles Allen Munn, Mrs. Gustav Radeke, Charles A. Coolidge and George D. Seymour. At a subsequent meeting of the Board of Directors the officers were all re-elected and the following additions were made. Mr. C. T. Crocker of San Francisco, was elected a Vice-President to fill the vacancy occasioned by the death of Mr. Hennen Jennings.

Recreation and Sociability

Luncheon was served each day in the Museum Restaurant which between the hours of one and two was practically filled to its capacity.

On the afternoon of May 19th the delegates and members by special invitation visited the Museum of the Hispanic Society of America, going in buses engaged for the occasion, from the Metropolitan Museum on Fifth Avenue to the Museum of the Hispanic Society on upper Broadway.

On Thursday afternoon many of the delegates and members inspected the Metropolitan Museum's collections (greatly supplemented by loans at this time) under the expert guidance of Museum instructors who generously gave their services.

On Friday evening at seven o'clock three round table dinners, one on "Industrial Art," one on "Community Art" and one on the "Organization of Public School Art Societies" were given at the Hotel McAlpin. More than 250 people were in attendance.

On Saturday a memorable trip was made to Laurelton Hall, the Louis Comfort

Tiffany Foundation at Oyster Bay, an account of which follows:

Laurelton Hall, Oyster Bay, and the Tiffany Foundation

The visit to Laurelton Hall, as guests of its creator and owner, Mr. Louis Comfort Tiffany, was an inspiring climax to the four days Convention program. Nature vied with Mr. Tiffany in bringing to his two hundred Federation guests a veritable Fairyland of springtime in blossom.

A special train from New York took the party to Syosset where they were met by motor conveyances and taken to this treasure house overlooking the silver ribbon of sand that borders the deep forest land and outlines the famous waters of Oyster Bay, now become an historic pilgrimage for all Americans.

Five hours here, with a buffet lunch served in the house and on the terraces, linked one of America's foremost art patrons, very intimately, with this group of people who were representative of art throughout the United States.

Laurelton Hall represents two things to the Art World, two things that reflect the artist whose personality remains a vivid, though gentle, sketch in the radiant scene as he stood to greet his guests, an unforgettable impression of the philanthropist-painter in his white flannels and with a small black Spaniel at his feet. As host Mr. Tiffany welcomed his guests and then left them free to see and to sense the extent of his influence and his benefactions.

Laurelton Hall is a home and yet a museum of Tiffany art and of rare collections of art and curios that have been assembled there by Mr. Louis Comfort Tiffany and placed in a setting of distinctive rooms and outer buildings that are bewildering in their variety and charm.

The Tiffany Foundation, the million dollar endowment made by Mr. Tiffany to establish a work-shop on these beautiful grounds, is now under way in its first months of operation. Seven student-artists are now working out their own artistic salvation in the Studio and living quarters at the foot of the hill, where they are privileged to remain for a three months' period.

"We gain so much from each other," one of the students said—they were extending

the hospitality of the house at luncheon—"and oh, we are making such good friendships!"

Nestled in the hillside, surrounding a sort of Spanish patio, is this artist settlement. Above it towers the small Chapel that represented the Tiffany art, with its stained-glass windows and its marbles, at the World's Columbian Exposition at Chicago. One climbs to it over rough-hewn stone steps, in the crevices of which forget-me-nots were blooming while masses of myrtle and lilies-of-the-valley line the pathways.

The Museum crowns the hillside. Here one finds the painted words of the artist-host. His love of light and color are also evidenced not alone on his many canvases, but on the transplanted effect of a Venetian sky in Tiffany glass that is half-hidden by the arched ceiling of carved and ivoryed wood, and yet casts its feeling of the nearness of Nature in the light that permeates the art galleries.

Treasure-house of art, of nature, of opportunity, the visit to Laurelton Hall will long remain as the very essence of the host who welcomed, and then left to their own dreaming, the members of the American Federation of Arts who, like Alice-in-Wonderland, have felt a spell of high thoughts and rare environment.

Meetings of the Directors

Two meetings of the Board of Directors of the American Federation of Arts were held at the time of the Convention at which all but two of the 22 directors were in attendance. At these meetings the extension of the Federation's work in its various phases was discussed and it was determined to put into effect a long cherished project to establish a branch office of the Federation west of the Mississippi. This office will be at Lincoln, Neb., at the University of Nebraska, under the charge of Professor Paul Grumann, director of the Department of Fine Arts and president of Nebraska Art Association. Arrangements will be made whereby exhibitions and lectures can be circuited and secured from this office, thus obviating the long reach across the continent.

The resignation of Mr. Allen Eaton, for the past year the Field Secretary of the

American Federation of Arts, who has taken a position with the Sage Foundation, was received and accepted. Mr. Eaton will, however, not entirely sever his connection with the Federation, being retained on part time in an advisory capacity.

Miss Jessie MacBride of Washington was appointed assistant secretary.

In the discussion of ways and means, plans were outlined for the extension both of the knowledge of the Federation's work and its support.

REPORT OF THE SECRETARY

DURING the past year the American Federation of Arts has considerably enlarged its scope of activity, more exhibitions have been sent out than ever before, more lectures have been circulated. There have been a far greater number of persons from all parts of the country seeking information and assistance through the medium of correspondence.

We have taken on a Field Secretary and an Extension Secretary as well as added to our office force. Mr. Allen Eaton, our Field Secretary, has given a greater part of the year to Americanization Exhibitions in New York State held under the joint auspices of the Federation and the University of the State of New York, and to assembling and setting forth exhibitions of prints, reproductions of paintings by prominent artists, the object of which was to induce the cultivation of art in the home. Mr. Bach, Extension Secretary, who has been with us now approximately six months, has done much to improve the workings of the machinery and to extend the Federation's influence through increasing the knowledge on the part of the public and closer cooperation on the part of those who are interested.

We have had more means than ever before—through the usual channels of membership and subscription, through generous private contributions and through liberal grants on the part of both the Sage Foundation and the Carnegie Corporation.

Numerically, we have circulated forty-four exhibitions this year, whereas we only circulated thirty last year. These have been shown in 97 different places against 68 last year, and this in spite of the most distressing conditions of transportation. In the eleven years that the Federation has been in existence we have never known

a winter so fraught with obstacles and all kinds of difficulties as the last. The express embargoes have been without number. The influenza epidemic and the extremely severe weather have all militated against an orderly carrying out of well formulated plans, and these conditions still prevail. But the almost unflinching patience of those who have taken our exhibitions together with the helpful spirit of cooperation has made it possible to surmount many of these apparently insurmountable embarrassments.

We have added quite a number of new exhibitions to our list this year, notable among them a collection of paintings from the Metropolitan Museum. The scope of the exhibitions has been even greater than heretofore including not only original works in oil and water color, small bronzes, drawings, photographs, lithographs, prints, textiles and other examples of industrial art, but a collection of pictorial photographs lent by the Pictorial Photographers, a Children's Exhibition comprising works of art especially interesting to young people, an exhibition of paintings and drawings by that heroic painter of France, Lieut. Lemordant, which has made a Museum circuit under the Federation's auspices. Other notable exhibits are a collection of fine printing assembled by Mr. Henry W. Kent of the Metropolitan Museum and three sets of photographs of notable memorials assembled also under Mr. Kent's charge and the direction of the special committee on War Memorials.

The exhibitions have traveled to all parts of this country, east, west, north and south. Four collections have gone to the Pacific Coast and the demand is constantly increasing. In response to a questionnaire sent out some weeks ago, we have up to the present time received requests for next

season for 37 exhibitions of oil paintings, 32 exhibitions of water colors, 16 etchings and lithographs, 13 prints in black, white and color, 13 photographs, 29 handicrafts, 32 industrial art, 18 architecture, 20 sculpture and 18 civic art.

Arrangements are being made to circulate in this country under the auspices of the American Federation of Arts an important exhibition of modern Italian handicrafts assembled under the auspices of the Italian Government. This exhibition will be brought to this country early in the autumn and will fill a room of approximately 2,500 square feet of floor area.

We have added this year nine new lectures. Of these, six are by members of the staff of the Metropolitan Museum of Art. They are as follows:

"The Art of the Armorer," by Bashford Dean.

"American Decorative Arts of the Seventeenth and Eighteenth Centuries," by Charles O. Cornelius.

"The Art of Ancient Egypt," by Herbert E. Winlock.

"Prints, the Commonest Form of Art," by William M. Ivins.

"Recent Tendencies of French Painting," by Bryson Burroughs.

"Greek Art in America," by Gisela M. A. Richter.

In addition we have received a lecture on "French Sculpture," by Lorado Taft, one on "War Memorials," by Charles Moore and one on "Art and the War," by A. E. Gallatin. Three of our lectures this year have been used in Hawaii. This branch of our work is unique and is supplying, we believe, a very genuine need.

As a general clearing house of art information the Federation's Washington office is more and more frequently resorted to. All kinds of inquiries come to the Secretary's desk from all parts of the country. Some few are trivial, but the majority are serious, sincere and intelligent. Many of these inquiries have come from little towns in Arizona, Oklahoma, Arkansas, Colorado, Kansas, Iowa and places in the south, Florida, Georgia, Tennessee and Mississippi. Many have asked for our study courses on American Art. There have been requests for club programs, for reference lists of books and reading lists, for

information as to how to form clubs and art societies. A teacher of a public school in Arkansas wrote for suggestions and aid in stimulating art interest in the public schools in that state. Advice has been asked in regard to schemes for city planning. Some inquiries have come to us from commercial firms desiring to employ artists. In short the character of the inquiries covers a wide range. Through this correspondence we are able to get in touch with many of the more remote places and to distribute our literature more effectually than in almost any other way. In other words while rendering the service we are converting the service into an opportunity.

The campaign in the interest of war memorials of artistic character and appropriate type has been continued. Many inquiries have been received at the Washington office from all parts of the United States asking for general and specific information. Many of these letters have been answered by the Chairman of the War Memorial Committee, Mr. Charles Moore, others have been referred to the Chairmen of Regional Committees or Expert Advisors in different states, some have been answered by the Secretary.

In connection with this campaign copies of the May and September numbers of the THE AMERICAN MAGAZINE OF ART devoted largely to this subject have been distributed, together with a circular of advice issued by the Committee. From some places word has come that the advice given has proved extremely serviceable and has been acted upon. The time is not yet sufficient, however, for comprehensive reports of achievement. Undoubtedly, this campaign has done much toward turning people's minds toward art and bringing to them a realization of its true significance. It has, moreover, given opportunity for the establishment of contact and for the distribution of Federation literature.

More and more the Federation is being recognized as the National Art Association and being consulted by branches of the Federal Government in matters pertaining to art. The Bureau of Engraving and Printing, desiring to secure expert engravers consulted with the American Federation of Arts recently as to the best schools and the best method of reaching the crafts-

men of the country. The Bureau of Education wishing to give greater emphasis to industrial art education, sought the advice of the American Federation of Arts with regard to a conference on the subject and those who might best be asked to give advice. The War and Navy Departments have sought cooperation in the matter of a choice of artists for certain work and in organizing their own exhibitions. These are but a few instances.

The printers' strike seriously interfered with the publication both of *The American Art Annual* and THE AMERICAN MAGAZINE OF ART. By having the magazine printed for two months in Washington it was issued regularly and without serious interruption. As a medium of communication the magazine seems to be serving most satisfactorily and though it is perhaps little more than a bulletin it does carry the Federation's message to all parts of the United States and in fact places outside the United States. And it is read. We judge the latter by the letters that come to us from readers. The former is shown by the table of distribution by states required by the Post Office under the new zoning system. We have within the last few

months had letters from chance readers in New Zealand, Australia, Japan, Central America, India and Egypt.

So much for what has been done! What remains to be done is vastly greater. The need is more pressing than ever before. These are stirring as well as trying times. The problems are vast as well as perplexing. If we believe, as the majority of us do, that art is a factor in civilization, that it has the power to enrich life, to bring joy and refreshment to the individual, engendering higher ideals, then we can not but feel that the work that we are now doing is very important.

In conclusion, I would like, if I may, to again emphasize the national character of this great work. The American Federation of Arts was formed to carry the message of art to the nation, to induce the Government to recognize art as an element in civilization, as essential to the higher life of the people, to encourage art at its best, to carry on the torch which has lighted so many generations. In fulfilling this purpose we have before us the noblest privilege, and it is one in which if we work together, we can not fail.

LEILA MECHLIN.

ITALIAN HANDICRAFT EXHIBITION

With further reference to the exhibition of Italian Handicraft to be sent to this country by the Italian Government and circulated by the American Federation of Arts, Mr. Stevens has written as follows:

"The Italian Industrial Art Exhibition for your Federation of Arts is advancing as well as can be expected. Comm. Colasanti, the head of the Department of Fine Arts of the Kingdom of Italy, has been made the Chairman of the Committee, and has already organized a plan of campaign, which is as follows: The Committee consists of six members, (Mr. Eberlein and I are on this Committee.) Comm. Colasanti has appointed a competent individual in every district in Italy to find and send to Rome the best characteristic pieces of industrial art in that particular district. It will take from two to three months for this material to be gathered in Rome. Then our Com-

mittee is to select what is deemed most suitable for a room of 2,500 square feet of floor area. Comm. Colasanti has campaigned similar exhibitions before, so that he is an experienced man."

Mr. Harold Donaldson Eberlein, who is also the Federation's representative and who will prepare the catalogue on this collection and superintend its shipment, on May 17th submitted the following interesting report:

"The following is the report of the result of my mission to Italy in behalf of the American Federation of Arts and the proposed Italian Government Loan Exhibition of the Decorative Arts:

"Upon reaching Rome in March and presenting the credentials furnished by His Excellency, Baron Romano Avezzana, Ambassador of the Royal Italian Government to the United States, His Excellency, Count

Sforza, Under Secretary of State for Foreign Affairs, at once took steps to have the arrangements for the proposed Italian Government Loan Exhibition of the Decorative Arts expedited, full approval of the plan having been given last December by His Excellency, Dante Ferraris, Minister of Commerce and Labor.

"Inasmuch as Doctor Colasanti and his colleagues had found out, in the course of trying to arrange for a somewhat similar exhibition for Stockholm, that the most desirable of the articles to be included in the exhibition were meeting with ready purchasers in Italy and that the makers were, therefore, indisposed to *lend* them, as they would thus miss sales of which they sorely needed the proceeds, it was deemed advisable for the Government to purchase outright all the several articles and sorts of articles to be shown and subsequently to be reimbursed from the sale of the said articles.

"For the collection and purchase of the sundry exhibits, the creation of a certain amount of Government machinery was necessary.

"Doctor Colasanti has engaged to send expert delegates from his Department into the various parts of Italy to collect the necessary material. All of this material is to be assembled in Rome early in July.

"Doctor Colasanti has also appointed a committee of six to deal with all details—himself, as chairman, Avvocato Selvaggi, two other Italians, Mr. Stevens, Director of the American Academy in Rome, and the undersigned. Mr. Stevens and the last named are to act as a final jury of selection when the exhibits have been brought to Rome.

"Doctor Colasanti has a full and specific memorandum of all things to be included in the exhibition. The memorandum likewise notes the amount of floor space that can be given the exhibition, the limits of value, and all other particulars. It is intended to send the exhibits in time to be shown early in the autumn.

"His Excellency, Count Sforza, assured the undersigned, when leaving Rome in

April, that he himself would personally do everything in his power to hasten the necessary preparations and would employ every Government means to insure making the undertaking a success."

"Very sincerely yours,

"(Signed) HAROLD DONALDSON EBERLEIN."

The attitude of the Italian Government in this matter of purchasing outright the exhibits rather than laying the burden of loans on the craftsmen is notable and shows an appreciation of the value of art which it would be well if other nations would follow.

The memorandum of all things to be included in this exhibition, mentioned in Mr. Eberlein's letter, is appended herewith.

MEMORANDUM

Jewelry, Signor Castellani last November promised to lend some of his reproductions of old Roman, Etruscan, and Renaissance jewelry, and modern work in jewelry, goldsmithing or silversmithing by other individual craftsmen; *ironwork*, locks, key-plates, handles, and other large pieces, likewise anything of interest in copper, brass or lead; *lace*, reproductions and also peasant lace from the different parts of Italy showing the individual styles pursued in different places; *textiles*, modern work in a fully representative degree as well as reproductions; *embroidery*, Umbrian, Sardinian and Sicilian peasant work especially; *glass*, Murano and other glass with a preference for the older Murano models and especially those of less elaborate workmanship where the intrinsic beauty consists of grace of form and the quality of the metal; *maiolica*, the work from the well known local potteries and also the peasant work; *pottery*, decorative *strawwork* and *basketry*—Sardinian basketwork especially; *leatherwork* and *bookbinding*, *woodcarving* and *inlay*, especially the peasant woodcarving of Sardinia, Sicily and the Trentino, including picture and mirror frames and brackets; *printing*, *engraving* and *color plate work*, being done by such men as Pampeloni of Firenze; *paper*, the decorative book and paper and articles covered with it.

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SALES AND BILLBOARDS

The two subjects which apparently awakened most interest at the recent Convention of the American Federation of Arts were Sales (in exhibitions) and Bill Boards—both essentially belonging to the so-called commercial. The artists protested against the habitual attitude not alone of the visiting public but those who set forth exhibitions claiming that both were indifferent to the need of sales—and not without reason. But the mere employment of a selling agent will not solve the problem. The artists must produce works that the public will desire to purchase, and they must sell them at a fixed price which does not represent fictitious value. Very many pictures shown in exhibitions are too large to be hung in the majority of homes and but very few are within the purchasing power of any but the rich who do not always represent the more appreciative and cultured. Furthermore a great many pictures are painted that are of interest from a technical standpoint but which do not possess pleasurable qualities even of color, composition and tone, to say nothing of subject. Let even

the complaining artist (and that he has just cause of complaint we do not deny), say just how many pictures in any of the current exhibitions he craves to possess and would joyously take into his home and live with the rest of his days. If the number is six we should be surprised. Mr. Schofield has recently sold almost all the pictures in an exhibition he was sending about the country. Why? Because besides being very good pictures they were pictures that possessed beauty and distinction. Twenty-one of the Mesnard paintings at the Carnegie Institute have been sold because they were purchasable within the means of art lovers of moderate wealth. Of course an artist should not paint to please the public—such is death to his art—but neither should he insist on the public patronizing him if he has no message of cheer for the world—no real admiration and enthusiasm in regard to beauty to pass on to those who follow after.

As to bill boards, no one denies that good bill boards are better than bad ones and that the more art that goes into advertising the better for all concerned. What Mr. Pennell contends is that no bill board, no matter how artistic, is anything but a detriment to the landscape, and that as disfigurements of country and city they should be abolished—a contention which by a resolution the Convention as a whole upheld. Even Mr. Pennell admitted that poster advertising municipally regulated as in Paris is not objectionable. What Mr. Pennell tried to show, and did show to the majority, was that beauty in landscape is a valuable national asset—too valuable to be despoiled for commercial purposes. Business, even Big Business, may sometimes be short sighted. It may wish to utilize the water power at Niagara even at the expense of its scenic beauty; it may prefer the Great White Way to Central Park, but it is for the people to decide and if necessary to safe guard their rights by legislation. Possibly the Bill Board Association and the advertisers themselves, were they to see what the practise unregulated would eventually lead to, might, we believe, be among the first to call a halt. Probably they are ignorant or indifferent and not willful despoilers, and more than many others in the commercial

world they have recognized the value of art. After all with regard to these two problems—sales and bill boards—the real and only solution will be found in getting together, in cooperation.

NOTES

ARTIST AND BILLBOARD

AN OPEN LETTER TO THE NEW YORK TIMES

TO THE EDITOR OF THE NEW YORK TIMES:

No matter whether one agrees with him always or not, it is a matter for congratulation that we have Joe Pennell ready to break a lance with all art killers at the drop of the hat.

Let me tell your readers a little story of what happened in a wild Western State many years ago, where billboard advertising on a gigantic scale was dealt a fatal blow by one lone artist. I hope this account of what happened in Colorado in 1879, the year of the great Leadville boom, may give new courage to Mr. Pennell, for no matter how hopeless his self-imposed task seems of ridding our landscapes of billboards, he can hark back to this as a precedent.

Tom Parrish of Colorado Springs was in 1879 an etcher, and a very good one. He was also interested in mining properties. Both these lines of endeavor took him about in the mountains and he was greatly distressed when he saw advertising signs, with letters ten and twenty feet high, painted on the great cliffs which formed the mountain sides of that wonderful region.

Tom Parrish was a mining man by stress of circumstances, but he was an artist by nature.

Artists, public opinion to the contrary notwithstanding, are practical people. They deal with the visible world, and the visible world in Colorado was being ruined by a lot of vandals.

Tom Parrish was a popular man in Colorado Springs. He got himself nominated for State Senator and won the election.

Then he prepared a bill making it an offense punishable by a fine of \$1,000 or one year in jail to deface the scenery in the State of Colorado. This bill also provided that offenders should at their own expense obliterate all signs hitherto painted on the rocks. When his bill was presented and read before the Legislature a howl of derision greeted it.

"We are practical men," said the other members of the Legislature, "not a lot of fool dreamers. We want business, and advertising makes business. You'd better go back to making pictures and not laws, Parrish."

"All right," said Parrish, "I'll make you a picture right now that maybe you can see. You want business; so do I. What has Colorado got to sell? Silver and scenery! Just those two products—silver to the mints, scenery to the tourists. You haven't another thing today to offer. And the best and surest product you've got you are

willing to let a lot of rustlers destroy. There's my picture; what are you going to do about it?"

An old miner got up and banged his fist down on his desk. "Parrish is right. He's got more business in his head than all of us put together. Let's pass his bill!"

They did, the Governor signed it and it became the law of the State. Tom Parrish told me the story of his successful fight in the old El Paso Club in Colorado Springs in 1879.

W. A. ROGERS.

New York, May 24, 1920.

AMERICAN ACADEMY IN ROME

The following news letter from the Director of the American Academy in Rome, bearing an April date, gives an interesting account of activities in the splendid institution in which all Americans must find satisfaction and take pride:

"Sculptor Renier has settled on his group for the third year—a group suitable for a fountain—with Architect Schutze as his collaborator for the setting. Painter Cowles' ceiling panel has turned out very well indeed. Architect Kennedy has been studying a civic group of buildings at Ancient Ostia; his perspective restoration—a birdseye view of the group—is extremely interesting. Sculptor Jennewein's bull is finished, and he is now modeling a portrait relief of Prof. George B. McClellan, who has been in town for a week or so. A head which Jennewein cut in marble last fall has already found its way into the Corcoran Art Gallery. Painter Cox is a fortunate young man, for his mother, Mrs. Kenyon Cox, and sister have come to Rome for several months. Miss Cox is also a painter, and she is helping her brother on his mural painting. Sculptor Jones is enthusiastic over his recent trip to Naples and Sicily. He is 'right on the job.' Painter Lascari is now in Naples on his way back from Sicily; he was born in Sicily, not far from Palermo.

"Architect Chillman has finished his architectural drawing of this year's collaborative problem. All three schemes have been on exhibition here for a week or two and I think now that I shall hold them for our exhibition in Rome before sending them to America for judgment.

"We have five affiliated students in residence. One of them, Mr. Robin of Colum-

bia, made a flying trip to Tunis from Palermo. Another one of the five is Mr. Murray Hoffman, also of Columbia. We have not yet been able to get into communication with the musician, Mr. Rolfe, from Yale, so that he is not yet living with us.

"The affiliated women Fellows are in Sicily.

"There were four excursions: (1) to the famous Villa Albani, (2) to the Colonna Gardens, (3) to the studio of an Italian painter, Signor Noci, and (4) to Pompeii under Prof. Van Buren's guidance. A number of students from the British School and a Harvard Fellowship man who has been studying at Grenoble all winter joined Prof. Van Buren's forces on the last mentioned excursion.

"Prof. Edgell's lecture course is over, to our great regret. He is planning a trip to Siena, Perugia and Florence for the students in the middle of May.

"As for the Association of the National Academies in Rome, we have had our first meeting of the Directors of the Academies, and the tentative constitution has been revised to suit everyone.

"The exhibition of Italian industrial art for America is also advancing. The material is now being collected from all parts of Italy.

"In addition to Mr. McClellan and his wife, Mr. and Mrs. George Armour and Prof. Kelsey have arrived in Rome. They have all shown great interest in the Academy. Professor Kelsey has secured a manuscript of the Minor Prophets, which should yield important discoveries. He is to spend next winter in Rome, working at the Academy. Mrs. Stevens gave an informal tea in the students' salon, so that the men might meet these Trustees.

"Mr. McNeil invited all the students to dine with him at the 'Concordia,' a restaurant which is particularly dear to artists. It was a very successful affair.

"Mr. Besnard gave a soiree at the Villa Medici, where we were entertained by a celebrated cellist.

"Mr. Frank J. Mather has given through Prof. Van Buren \$100 for the purchase of the Vasari Society's reproductions of drawings by the old masters.

"Mr. McClellan, Mr. Armour and their friends have given a fund sufficient to build

a suitable bookcase to house the Morgan catalogues.

"Mrs. McClellan is going to give \$50 a year for three years for the purchase of books on art.

"The days are not long enough for all we want to do."

GORHAM P. STEVENS.

AMERICAN
ART IN
VENICE

In order that American artists should be represented in the International Exhibition in Venice which is now in progress, Mrs. Harry Payne Whitney, of New York, has assembled a group of approximately thirty paintings, arranged for their exhibition in the charming little gallery formerly occupied by the British artists, had them transported to Venice and placed on display. Later the collection will be exhibited under Mrs. Whitney's auspices in Paris and London.

As Mr. Royal Cortissoz says in the *New York Tribune*: "The collection is of rather unusual character. It has been subjected to no jury—it has no relation to officialdom. Of course, it could not have been put together without omissions, its scale being necessarily limited. Being, so to say, a personal venture, the organizer simply undertook to obtain works that would illustrate some of the salient types of a period roughly extending over twenty-odd years. Even on that hypothesis the list as framed is obviously not by any means all-inclusive. Yet neither is it a narrow list. It begins, for example, with the late Thomas Eakins, three of his paintings being sent. There is also a canvas by the late A. I. Collins, a portrait painter untimely lost. A. P. Ryder is represented, and Abbott Thayer's landscape art is illustrated in one of his winter paintings of Monadnock. The more impressionistic tendency in American art has for its exemplars Twachtman, Weir, Robinson and Hassam. The decorative wing is maintained by the late Howard Cushing and by Robert W. Chanler. Then come such workers in the open air as Ernest Lawson, E. W. Redfield and Paul Dougherty, and following them in the more conspicuous types are George Bellows, Arthur B. Davies, George Luks and W. J. Glackens, leading up to the more 'ad-

vanced' experimentalists like Maurice Sterne and Mr. McFee.

"Looking over the catalogue one sees at a glance that this so-called 'advanced' group and its kinsfolk, if we may so describe them, have on the whole a predominant share in the enterprise. The Venetian exhibition will not by any means convey an academic impression of American art. Neither, by the same token, will it be in other respects anything like as representative of our school as we would like it to be. Some of the omissions hinted at above inspire a regret which we cannot forbear from expressing. It seems a pity that there should be nothing from T. W. Dewing, nothing from Willard Metcalf, and so on with a company which could have been made large enough. If Eakins, why not La Farge? But such questions are, perhaps, beside the point. Winslow Homer, for example, would have been included, we believe, if a painting by him could have been procured. The important matter is that Mrs. Whitney has made a sincere effort to send abroad a group of pictures shedding some light on the present state of American painting."

Everyone interested in American art and desirous, as was Thomas Jefferson in the days long past, that our nation should take its place in such matters among the older nations of the world, must feel under obligations to Mrs. Whitney for what she has done in this particular, but at the same time it should emphasize most strikingly the need of inducing our national government to recognize the fact that art is one of the Nation's assets and an important factor in the development of national life.

BOSTON
SOCIETY OF
ARTS AND
CRAFTS

The Boston Society of Arts and Crafts has just issued its Twenty-third Annual Report covering the past twelve months. "It has been a year," says the Secretary, Mr. H. P. Macomber, "when our producing craftsmen were completely engrossed in trying to supply the unprecedented demand of the buying public. They were, in other words, making hay while the sun shone. Under these conditions the activities of the sales-room have had the right of way and have established a record of which all may be proud. The total sales were 60 per cent

larger than in 1918 and 18 per cent larger than our previous high record in 1916. Eighteen members had total sales of over \$1,000 each, and sales were made for 351 different members."

"The Council feels," he continues, "that it is none too soon for the Society to be laying plans for a suitable observance of its 25th anniversary in 1922, especially if it is to be in the form of an exhibition which shall be a worthy successor to those held in 1897, 1899 and 1907."

The jury reports that "on the whole, the work has steadily improved, and the number of trained workers in the Society has increased. Some of the departments are still weak, especially those of china painting, of carving and of inlays. Batik is becoming better in design but is unfortunately superseding embroidery. Enamels are much improved. Eccentricities of design have been less in evidence than in past years. The Society is to be congratulated that it now has in its membership a considerable number of designers who not only know their crafts but are also artists."

The total membership of the Society is now 893, made up of 433 Craftsmen, 265 Masters, and 194 Associates.

The gross sales for the year were \$128,084.31. This is the highest mark yet reached. The Society's surplus at the end of the year amounted to \$28,518.23. This in spite of the fact that in April 1919, the commission on sales was reduced from 33 $\frac{1}{3}$ per cent to 30 per cent. Certainly this goes to show the real demand for the work of master craftsmen.

The American Painters of
AMERICAN ART Swedish Descent exhibit-
FOR SWEDEN ing under the auspices of
the American-Scandinavian Foundation exhib-
ited 100 works of art in the National
Academy of Design May 16th to May 23d.
Sixty-five paintings selected from the
Chicago Exhibition at the Swedish Club
were supplemented by thirty-five paintings
and lithographs collected in New York City.
Early in June the exhibition was taken to
Sweden with the Swedish Choral Club of
Chicago, Charles S. Peterson President of
the Swedish Club of that city being finan-
cial guarantee of an exhibition in Sweden
if the American-Scandinavian Foundation

would take the collection under its auspices. This Foundation brought an exhibition of Scandinavian Art to America in 1912-13 and is considering the plan of sending another exhibition of American art to all three Scandinavian countries. The object is to foster friendly relations between the Europeans and Americans of Scandinavian inheritance. The artists represented in the exhibit now abroad are G. Ahlman, Chicago; M. J. Ahlstromer, Chicago; Helge Anderson, Boston; Hugo Brunquist, Chicago; John F. Carlson, New York City; Oscar Cesare, New York City; Frank V. Colson, Boston; Gustaf Dalstrom Chicago; Ada Enander, Chicago; Olof Grafstrom, Rock Island, Ill.; Emil Gelhaar, Bethlehem, Pa.; Thomas Hall, Chicago; Ben Hallberg, Gowrie, Ia.; Charles E. Hallberg, Chicago; Bessie Hellstrom, Chicago; Henrik Hillbom, Wallingford, Conn.; Hugo Von Hofsten, Winnetka, Ill.; J. Lars Hoftrup; Oscar B. Jacobson, Norman, Okla.; Alfred Jansson, Chicago; C. Raymond Johnson, Enoch Linden, Martin Lundgren, Arvid Nyholm, Torey Ross, all of Chicago; Knute W. Johnson, Duluth; Carl Eric Lindin Woodstock, New York; Arthur Lingquist, Fall River, Mass.; Rev. R. Lund, Waukegan, Ill.; Henry E. Mattson, Carl Gunnar Molin, Brooklyn, N. Y.; Olof J. Olson, Birger Sandzen, Lindsborg, Kans.; Christian von Schneidau, Los Angeles; Carl Springhorn, Los Angeles; Thure de Thulstrup, New York; Karl von Rydingsward, and another Chicago group, Einar F. Soderwall, Emil H. Thulin, Carl F. Wallin and the miniature painter, Edward W. Carlson.

This list of names is interesting as significant of the centers of art work in various parts of the United States in which Scandinavians of American descent have part. Juries in New York and in Chicago passed upon the merits of the exhibition.

It is hoped that a collection of the best canvases by Swedish painters can be secured to tour the United States.

ART IN
CHICAGO

The Eighth Annual Exhibition by the Chicago Society of Miniature Painters was held at the Art Institute in May at the time of the Thirty-second Annual Exhibition of water colors, pastels, and miniatures by American Artists. The

Chicago Society of Miniature Painters has grown from a local to a national organization. The present event has a majority of miniature painter members, all women, from Philadelphia, New York, Boston, Newark, N. J., Pasadena, Cal., Davenport, Ia. and smaller eastern cities who contribute to the finer qualities of the exhibitions. Miss Anna Lynch, Miss Magda Heuermann, Miss Carolyn Tyler, Miss Marian Dunlap Harper, and Mrs. Eda Nemoeda Casterton, have been active in the Chicago group since the beginning and annually appear in the New York and Philadelphia shows. A. Margaretta Archambault, Rosina Boardman, Marie-Marguerite Frechette, Laura Coombs Hills, Nancy B. Robinson, and Caroline King Phillips are from the eastern members. Mrs. James M. Hill, Mrs. L. N. Dalrymple, Pamela Vinton Brown, Helen M. Roberts, Evelyn Purdie, W. Sherman Potts, Elizabeth A. McG. Knowles and Mary H. Buehr constitute the group from the American water color exhibition. The general interest in miniature painting in the west is extensive.

Paintings of Brown County, Indiana, hills were shown in the National Academy in New York, the Pennsylvania Academy of the Fine Arts in Philadelphia, the Carnegie Institute, Pittsburgh, the Art Institute, Chicago, the John Herron Art Institute, Indianapolis and at other Art Museums and national displays this season. "The hills of Brown" clad in forests with little creeks between, are inspiring to the picture builder. Much has been said about the work of T. C. Steele and his studio home in the vast estate surrounding the House of the Singing Winds. Hence it is interesting to know that Brown County neighborhoods are having art exhibitions of their own, and that this spring, Seymour, Ind., and the Seymour Art League, celebrated the seventh annual exhibition by hanging fifty paintings by Brown County artists in the Shields High School. Among the landscapists were Carl Krafft whose Brown County canvases have toured the exhibitions of the winter, Charles W. Dahlgreen, Rudolph Ingerle, Lucie Hartrath, Louis O. Griffith, Gustave Baumann, T. C. Steele, Will Vawter (Whitcomb Riley's illustrator) John Spelman, Adolph R. Shulz, Messrs. Davison,



EVENING IN THE GREEN PARK

BRIDGET KEIR

Spelman and Hohenberger. Ada Walters Shulz who paints figures using the folk of Brown County as models in her studio at Nashville, Ind., exhibited her canvases whose companions had gone to Philadelphia and the eastern exhibitions.

A portrait of Dr. Frank W. Gunsaulus, president of the Armour Institute of Technology, and trustee of the Art Institute of Chicago, has been painted by Arvid Nyholm of Chicago to be presented to Wesleyan College, Ohio, in which Dr. Gunsaulus is interested. The portrait hung in Gunsaulus Hall of the Industrial Arts at the Art Institute, Chicago, last month.

The public school children of Gary, Ind., have raised over \$1,000 to purchase paintings for the schools. Exhibitions of the works of artists of the Chicago region have been held during the spring in the school buildings.

The Municipal Gallery of the Municipal Art League, Chicago, containing an historical collection of paintings by artists of the vicinity purchased from the annual exhibitions at the Art Institute, was sent to

Ames, Ia., for exhibition in June at the meeting of the State Federation of Women's Clubs.

A new group of "Painters of the Mississippi" is being organized by the landscape men of the Middle West. Since the death of the gifted poet and painter, F. O. Sylvester, few artists have appeared to celebrate the Father of Waters and to explore the picturesque bluffs of the river.

LONDON
NOTES

In the Royal Academy of 1920 the portrait work maintains a very good level; and at the same time there is a good deal of landscape which merits careful study. Among the portraits those by Sir W. Orpen, Sir Arthur Cope, Mr. William Strang, the two Shannons and Sir W. Llewellyn, a new R. A. Elect, are to be especially noted; and among these I may mention in Gallery II Charles Shannon's "Miriam," a portrait study kept very quiet in tone, and the "Green Cloak (Miss Barbara Horder)," by William Strang. In directness and strong, clean drawing I have seen nothing, in his portraits here and elsewhere, by Mr. William

Strang which gives me more entire satisfaction.

Harry Morley's outlook is always original, and seems to me directly affected by the great Florentines, his "Holy Family" here, in Gallery II, in grouping and color bringing back to our thought the same subject treated by Michelangelo in the Uffizi and our National Gallery. I consider that one of the finest achievements in this Academy, in its grand color scheme of crimson, gold and black, its fine drawing and decorative beauty, is Gerald Moira's "Blessing the Gospels." This is still in Gallery II and the interest of each year's Academy generally is focussed in Gallery III; but this year there is no painting there, such as John Sargent's "Gassed" of last summer, which claims an absolutely first place, for we can scarcely give the same significance to Frank Salisbury's "National Peace Thanksgiving Service, July 6th, 1919," which, with its portraits of our royalties, occupies this year the place of honor on the end wall. On the succeeding walls in this Gallery we get a fine succession of landscapes—Farquharson's "Day's Dying Glow," B. W. Leader's "Autumn Evening," in which the veteran Academician, who is now close on his eightieth birthday, shows his powers in art still unimpaired, work by Hughes-Stanton, R. A. Elect, Bertram Priestman, another veteran and evergreen Academician Sir David Murray, R. A., by Oliver Hall, R. A. Elect, and lastly Mr. La Thanguee's "Italian Mountains," a scene glowing with southern sunlight.

The great war and its conclusion find an echo in several large canvases of the peace negotiations, by Sir William Orpen in his "Peace Conference at the Quai d'Orsay," replete with portraits of the statesmen of the Alliance, again in his "Signing of Peace at Versailles," in Sir John Lavery's "Admiral Sir David Beatty reading the terms of the Armistice to the German Delegates on H.M.S. 'Queen Elizabeth,' 16th November, 1918," and yet again with Olivier's great canvas in Gallery VIII of "The Supreme War Council, Versailles, 1918," which is remarkably successful in its spacing of the great room filled with khaki-clad figures.

On the whole then we may class this as a

good average Academy: in no sense retrograde, without any marked modernisms, without eccentricities or even audacities of form or color; but showing sound, careful progressive work in portraiture, and landscapes full of dignity and tranquil beauty.

In his recent speech at the Royal Academy Banquet the Spanish Ambassador gave us a hint of the intended Spanish Exhibition of Art to be held in London, and this is now fully confirmed for the end of the present year. It will constitute a review of Spanish Art from the thirteenth to the twentieth centuries inclusive, and be held, by permission of the Royal Academy, within the galleries of Burlington House, under the patronage of the King and Queen of Spain, and under the direct auspices of the Spanish Government. The collection which will be then brought together is likely to prove of very great artistic interest. The Chairman of the Spanish Committee will be the Duke of Alba, and in the same Committee, in charge of the collection of old pictures, will be Senor Don Aureliano de Beruete, Director of the Prado Museum, and author of a famous work on the great Spanish Master, Francisco Goya; while at the head of the British Committee is His Excellency Senor Don Alfonso Merry del Val, Spanish Ambassador to the Court of St. James, supported by the Dukes of Devonshire, Rutland, Wellington, Abercorn and Westminster, and a number of names famous in the modern art world.

A very attractive exhibition is being held this month in Walker's Galleries in New Bond Street, the artist being Miss Bridget Keir, and her subjects "London" and the "Lagoons of Venice." Miss Keir is a quick worker, and gets her effect in clean bold washes. She is an enthusiast for London, and finds her inspiration in its wonderful atmospheric effects. Naturally in Venice we find in her work greater richness of color, but the same enjoyment of atmospheric surroundings; and in fact one of her studies bears the title "An Atmospheric Evening, Lake Garda." During the war Miss Keir found herself at Folkestone and needed an outlet for her energies apart from her art: she found it in organizing a wonderful series of child ballets, which achieved great success. With peace she

returned to her painting; and the work here is the result of the last two years.

Christie's Sale Rooms have been of interest in these last three weeks. Last week the fine Meissonier painting of "Le Guide" brought over 5,000 guineas; and this week we have some portraits of great interest coming under the hammer, including the famous Romney painting known as "The Evening Walk," which contains the portraits of Sir Christopher and Lady Sykes. This was painted by Romney in 1786, and comes from the collection of the late Sir Mark Sykes, Bart, of Sledmere, Malton, in Yorkshire.

The Italian rooms of the National Gallery, as now rearranged, were opened last week; a little group of paintings from the Bowes Museum, recently brought to the Gallery, by Tiepolo, Greco and Goya are of the greatest critical interest, but I reserve these for my next month's letter.

S. B.

INDUSTRIAL
ART AT THE
MECHANICS
INSTITUTE
ROCHESTER

An exhibition of Home Furnishings Made and Sold in Rochester was displayed at the School of Applied Art, Mechanics Institute during a week in May.

The primary aim of the exhibit was to display moderately priced furnishings including both furniture and such articles as lamps, rugs, mirrors, etc. The purpose was purely educational and the exhibit created an unusual amount of interest in the community.

Two living rooms, a dining room, a hall and a bed room were completely fitted out and were supplemented in another part of the building by comparative groups of furnishings showing well chosen pieces and others less desirable, the first group in each case costing less than the second group.

It is planned to establish a free service bureau at the school where the public generally may make inquiry concerning decorating and furnishing of their homes. Instructors will advise with them and recommend material which may be purchased in the community and particularly from those houses co-operating with the Institute in the development of this educational movement.

The exhibit proved to be not only successful but received the cordial backing and co-operative support of both manufacturers and retailers throughout the city.

NATIONAL
ARCHITECTURAL
EXHIBITION

The American Institute of Architects held its First National Architectural Exhibition in the Corcoran Gallery of Art from May 5th to 16th inclusive. This exhibition was held in connection with the Institute's Annual Convention, May 5th, 6th and 7th, which met in the Auditorium of the Corcoran Gallery of Art. It was assembled at comparatively short notice by the Institute's various chapters and was arranged in groups geographically.

Possibly the strongest showing was made by the Boston and Philadelphia chapters. The former included photographs of the Perkins Institute for the Blind, Watertown, Mass., by R. Clipston Sturgis; Taylor Hall and Entrance Gate, Vassar College, by Allen and Collins; Carmelite Monastery, Santa Clara, Cal., by Maginnis and Walsh, as well as Memorial Group for Phillips Academy, Andover, Mass., by Guy Lowell and the Graduate College, Princeton University, by Cram and Ferguson to mention the most notable.

The Philadelphia group was particularly strong in designs for residences but included the design for the Philadelphia Museum of Art by Trumbull, Borie and Zantzinger, Day and Klauder's study for a College Tower and John T. Windrin's original design for the improvement of the Girard Estate property.

Notably excellent and interesting was the design by Parker, Thomas and Rice for a building in the colonial style for Johns Hopkins University—a design which would well bear comparison with the best produced in this country in the days of Jefferson.

The Illinois group was less traditional and showed more than any the influence of the so-called "modernists" school in art, although perhaps in this instance it was a germanic influence which has made itself felt. Certainly there was a kinship between some of these designs and some of the buildings erected in Germany shortly before the opening of the Great War.

Mr. John Russell Pope was the leading exhibitor from the New York City chapter, although the firm of McKim, Mead and White was also exceedingly well represented. The majority of the works shown, however, were not of recent date.

A special feature of this exhibition was a group of plans for the creation and development of Washington, the Federal City, lent by the National Commission of Fine Arts and set forth in a separate gallery. One of these plans showed the original L'Enfant map of the city of Washington and its revision in 1800, 1900 and its present state of development.

In one of the ante-rooms there was set forth a small exhibit of student work of American soldiers in the School of Fine Arts at the American Expeditionary Forces University at Beaune, France.

In as much as building was largely discontinued during the war and as only a year and a half has transpired since the signing of the armistice, this exhibition was thought to be of an extremely commendable character.

ITEMS

The Albright Art Gallery of Buffalo; the Detroit Institute of Art; the Cincinnati Art Museum and Toledo Art Museum are all holding comprehensive selected exhibitions of paintings by contemporary American artists. Many of the paintings are lent by other museums and by private collectors but the majority have come directly from the artists' studios.

The First Medal in the inter-scholastic art competition, which is rarely awarded because of the exceptionally high standard of its requirements, has been won by Lois Cochran of Parkersburg, W. Va., who is a third year student in the course of painting and decorating at the Carnegie Institute of Technology. The medal was awarded by the judgment of the Beaux Arts Institute of Design of New York. Frances Kepler, a fourth year student in the painting and decorating course, was awarded the Second Medal. Other schools represented in the competition were the Yale School of Fine Arts, the New York School of Applied Design, the Philadelphia Museum School of Industrial Arts, and Cooper Institute.

Apropos of the discussion of War Memorials at the recent Convention of the American Federation of Arts, suggestion has been made that if individuals cared to give small gifts to their town or towns, a set of Mr. Thornton Oakley's Hog Island drawings or of Captain George Harding's illustrative paintings of the activities of the A. E. F. in France of which excellent photographs are obtainable, might be most suitable. The same idea might be extended to include sets of War Work lithographs by Mr. Joseph Pennell and by Mr. Herbert Pullinger which are likewise admirable and obtainable.

Mr. A. Augustus Healy, for many years President of the Board of Trustees of the Brooklyn Institute, has retired and Mr. Frank L. Babbott has been elected to fill his place.

The School of Craftsmen in New York City, of which Mr. Charles Pellew is President, will hold a Summer Session of five weeks, July 5th to August 15th, in the National Academy of Design building, 175 West 109th Street.

Among the courses offered are, Batik, Blockprinting, Gilding and Polychrome, Illuminating on Parchment, Leather Working, Weaving and Wood Carving. Among the instructors will be Mr. Pellew, Mr. Scapecchi, Miss Nerrgard and Mr. Morani, all well known master craftsmen.

The School of Craftsmen was organized last year as a branch of the National Society of Craftsmen.

At the Peabody Institute, Baltimore, an exhibition of paintings by Mr. Edward W. Redfield was recently held. This exhibition comprised 43 paintings—largest and finest collection of Redfield's ever shown.

The Peabody Institute has purchased for its permanent collection "Canal at Centre Bridge," and two other paintings went to private collectors. The attendance exceeded 4,000 visitors.

At Brombough, England, a thousand houses are being erected for Messrs. Lever Bros., in connection with their Margarine works. The village will be called Port Rainbow and will rival Port Sunlight.

THE AMERICAN MAGAZINE OF ART

AUGUST, 1920

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A FAMILY AT THE COTTAGE

A PAINTING BY

THOMAS GAINSBOROUGH, R. A.

THE RALPH CROSS JOHNSON COLLECTION
NATIONAL GALLERY OF ART
WASHINGTON, D. C.

THE AMERICAN MAGAZINE OF ART

VOLUME XI

AUGUST, 1920

NUMBER 10

THE REAL VALUE OF ART*

AN ADDRESS MADE AT THE SEMI-CENTENNIAL CELEBRATION OF
THE METROPOLITAN MUSEUM, NEW YORK, MAY 18, 1920

BY MORRIS GRAY

President of the Museum of Fine Arts, Boston

IT is a great pleasure to bring to the Metropolitan the tribute of the Boston Museum—tribute for a great service, greatly rendered; not confined to the limits of the city but extending far beyond. For the Metropolitan is indeed the gift of New York to the country. And we Americans of other cities who have no share in the making must needs feel gratitude for the gift—proud of the giver.

How great the achievement of your fifty years! The splendor of your collections an inspiration for all time. The teaching of the knowledge of art in all its manifold intellectual importance. And far different and far more important the development of the love of beauty, of which art is a manifestation, the development of it not as a luxury but as an integral part of life. It is in this that your great opportunity lies.

The knowledge of art is common. But the love of art brings real happiness and inspiration. The highest of man is rare.

*So profound is the lofty vision it sums up both the real and the ideal of the American Federation of Art. I have heard it delivered with such a sense of security that those who are sure that those who only be deeply impressed but will wish with us to receive its message of liberates and binds.

in this address, so completely does it express the sentiment of the American Federation of Art, that having gratefully acknowledged and readers. We little address will not be, and appreciative, inspiration to others. Great Republic might be desired, which both

—THE EDITOR.

One is an intellectual interest. The other is a great emotion. Think not that this development of the love of beauty is necessary for the poor and uneducated only. It is necessary and in fully as high degree for the rich and educated. It applies in many instances to us who have gathered here, certainly to me; it applies often to those who possessing great works of art think that a knowledge of prices, of names, of schools, of technique, means a love of art. It is not so. If you have that and only that you may have knowledge. But love lies far beyond. Before a great painting or a great sculpture the real love of art manifests itself not in the clever criticism that one hears so often at an afternoon tea or at evening around the dinner table. It manifests itself rather in silence—the silence that is like the hush that one feels when one stands in the cathedral of an alien faith hallowed by the worship of many generations. It manifests itself rather in the clutch at your heart, in the mist in your eyes. It is the love of art, not merely the knowledge of art, that is the great thing.

No, the love of beauty is not restricted to the aristocracy of wealth and education. It belongs rather to the democracy of the things of the spirit—free to all. It is as likely to be the possession of the immigrant who comes to our shores this day as it to be the possession of the native American of many generations. Let me give you an

instance; for we are apt to differentiate between the immigrant and ourselves in terms of money and material things and to forget the spiritual things that give value to life. At one of your concerts here last March I sat near a girl and her mother and sister, recent immigrants from one of the countries of south-eastern Europe, black hair, growing low upon the forehead, a white pallor and out of it beautiful eyes that seemed to hold generations of tragedy yet shimmered now and then into sudden gladness. After a while the musicians played something which came out of that part of the world. It had the wild, weird, primitive human quality. It tore at the heartstrings. Presently the girl put her elbows on her knees, her head between her hands and I saw that her shoulders were quivering with emotion. When the musicians stopped she threw back her head and the tears were running down her cheeks yet the eyes were the eyes of joy and of vision. And she had spiritual wealth far greater than we had for she saw beauty, as it must always be seen at its greatest, through tears—tears of exaltation.

Yet the development of this love of beauty has not only a value to the happiness of the individual, it has a value to the welfare of the nation. The things that are material, the house, the food, the clothing, the business—what you choose—tend to differentiate us. The things of the spirit tend to bring us together. It is not on the things that are material, it is on the things that are spiritual that the great kinships of life, the great kinships of the world are founded. The war and the aftermath of the war are instances of this. During the war we were all united in carrying through one great spiritual ideal, liberty. The man who stood beside you in front of the Bulletin Board was your friend, your kin. The divergence of the material interests of the individual fell by the wayside. But today

that divergence has again come to the fore. The old antagonisms arise. The kinship of the spiritual cause is vanishing. The hope that the idealism of the war would re-manifest itself in an idealism of peace fails. The reaction is to materialism. It is not well with our country. It is for you and such as you to see to it that America carries on the things of the spirit because they are the great things of life, because only out of their greatness and their kinship can America render the greatest service to the world.

The love of beauty is a thing of the spirit. It is free. It is already shared to some extent at least by rich and poor, by educated and uneducated. It brings us together. It makes us kin. And it is in this development of the love of beauty for the happiness of the individual and for the welfare of the state that your great opportunity lies. And backed by the great generosity of private citizens, supplemented by that of the city itself, led by men of far reaching vision, Mr. de Forest, Mr. Robinson and their associates, it is not only your opportunity—it is, I believe, your destiny. And to this destiny, I bid you God speed.

And out of it all will come the day when the master will be born who shall embody the great ideals of America in imperishable art. The art that speaks for all time. The art that knows no barrier of tongue or race. And although you and I be blind and deaf and dumb in our power of expression we shall know that he has embodied the longing of our hearts. We shall know that whether the America of today lives or dies its great ideals will live an inspiration for ages yet unborn. For nations come and go but art, the art that embodies their great ideals, lives. And the master will go singing through the ages. And we shall be forgot yet we too shall serve. Even as the earth that nourisheth the divine seed lives in the perfect flower.





LORD MULGRAVE IN NAVAL UNIFORM

THOMAS GAINSBOROUGH, B. A.

BARON HIRSCH AND MIDMAY COLLECTIONS

THE RALPH CROSS JOHNSON COLLECTION

THE RALPH CROSS JOHNSON COLLECTION

NATIONAL GALLERY OF ART

WASHINGTON, D. C.

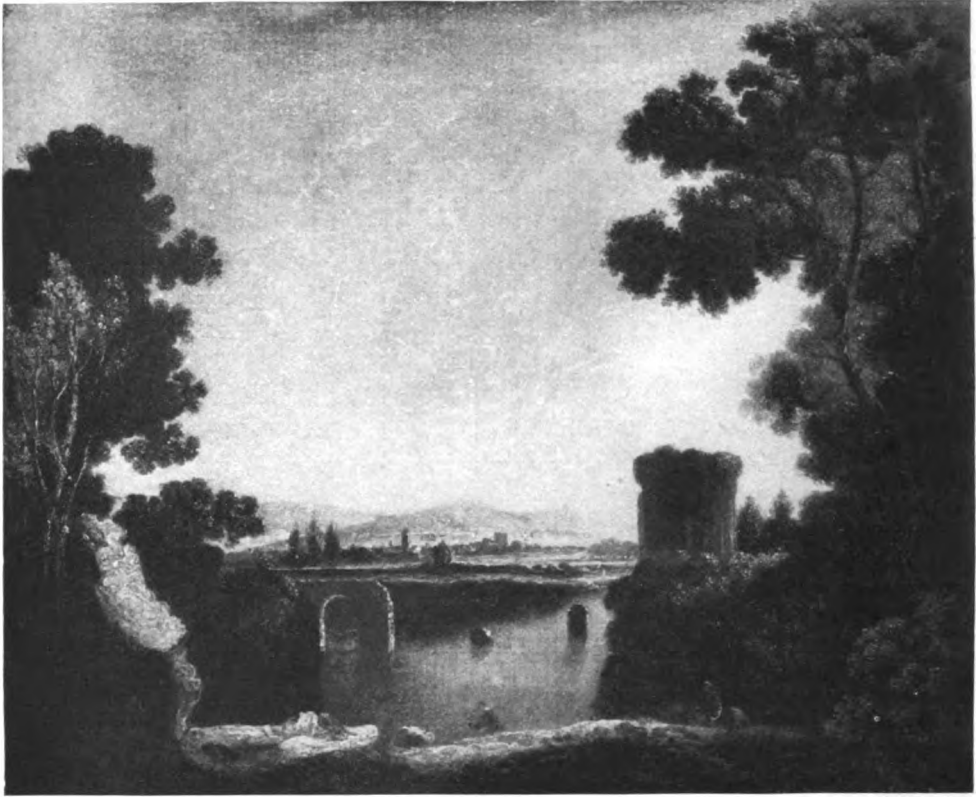
THE collection of paintings recently presented to the National Gallery of Art by Mr. Ralph Cross Johnson of Washington is not only notable on account of the high standard it maintains, its choice character and extraordinary unity, but because it has undoubtedly given impetus to the establishment of a National Art Institution worthy of America.

In a quiet, unostentatious way Mr. Johnson has been assembling this collection for many years, purchasing as opportunity offered, discreetly and with consummate judgment. The collection comprises works

by great masters, but it is not an assemblage which derives its glory from names. It is the intrinsic worth and interest of the paintings themselves as works of art which gives them importance.

Mr. Johnson has the collector's instincts—a zeal for searching out that which is rare, patience to await opportunity, joy in discovery. He is, however, also a genuine lover of art and to win his favor a painting must have those qualities which go to make up a real work of art.

The collection which he has given to the Nation is especially rich in portraiture.



GRAND ITALIAN LANDSCAPE, SUNSET GLOW

RICHARD WILSON, R. A.

THE RALPH CROSS JOHNSON COLLECTION

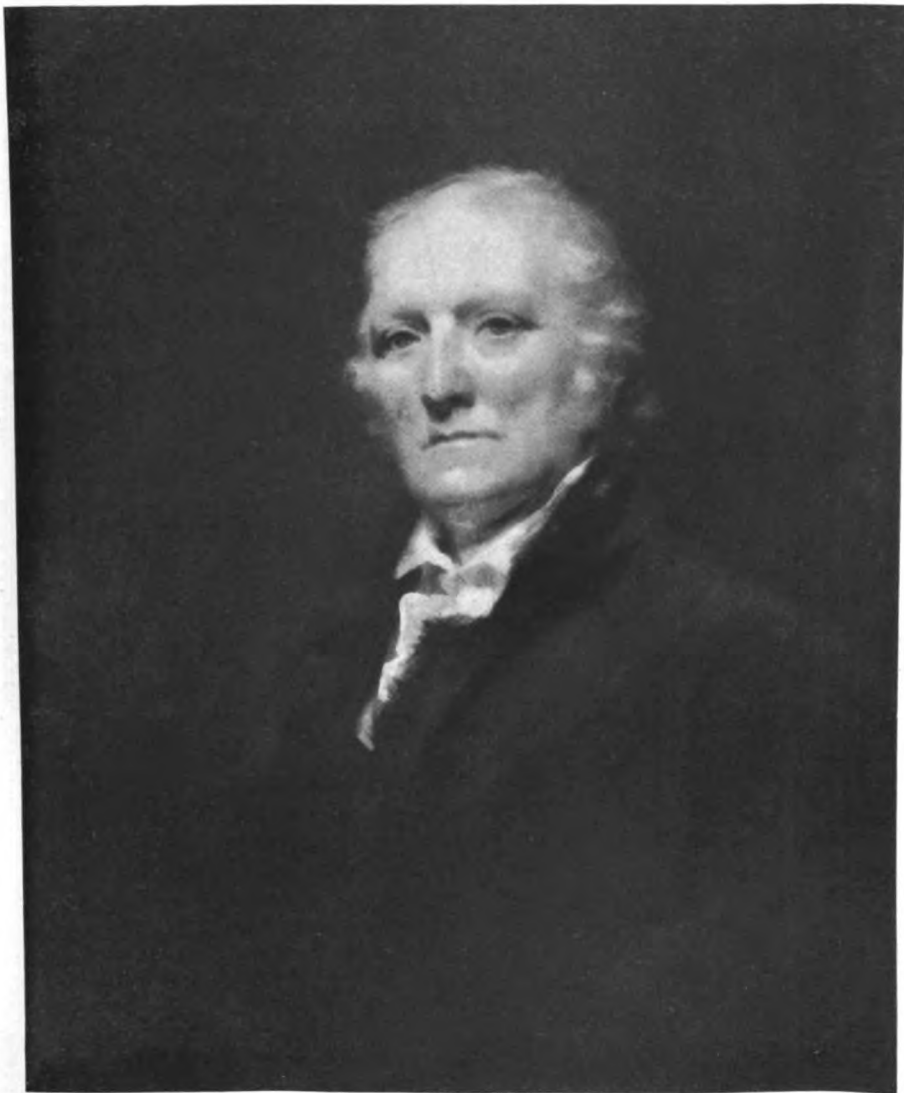
It includes Raeburn's magnificent portrait of a contemporary Scotch painter, Archibald Skirving, one of the most splendid portraits that has ever been painted, very simple, very vital and full of a beauty which is indescribable, a portrait which is a marvelous characterization and an amazing piece of technique—a picture in which the shadows are more than luminous, having depth and atmospheric quality, a portrait which once seen will ever after dwell in the memory of the observer.

Almost as remarkable, though of an utterly different type, is a portrait of a complacent Dutch burgomaster by Nicholas Maes painted in 1665.

Again by way of contrast one may turn to a portrait of a Venetian senator by Lorenzo Lotto fully representative of the Italian school, yet likewise essentially personal.

From the Earl of Dudley's collection has come a portrait by Titian of a pope.

With the Scotch portrait may be mentioned those by English contemporaries, that of Sir Sampson Wright by Sir George Romney; Lord Mulgrave in Naval uniform by Thomas Gainsborough; Lord Abercorn by Sir Thomas Lawrence; Reynolds' Duchess of Ancaster, which is from the Fuller collection, and Hogarth's lovely portrait of Mrs. Price, strait-laced and prim but a distinct personality. Each of these portraits has its own characteristics. From point of merit they are on a par, in matter of rendering, however, they differ widely. Each, however, is all that a great portrait should be, an interpretation as well as a convincing likeness, a lovely bit of color and composition and above all beautiful in tone—a masterly production. Such a group of portraits is in itself a liberal education.

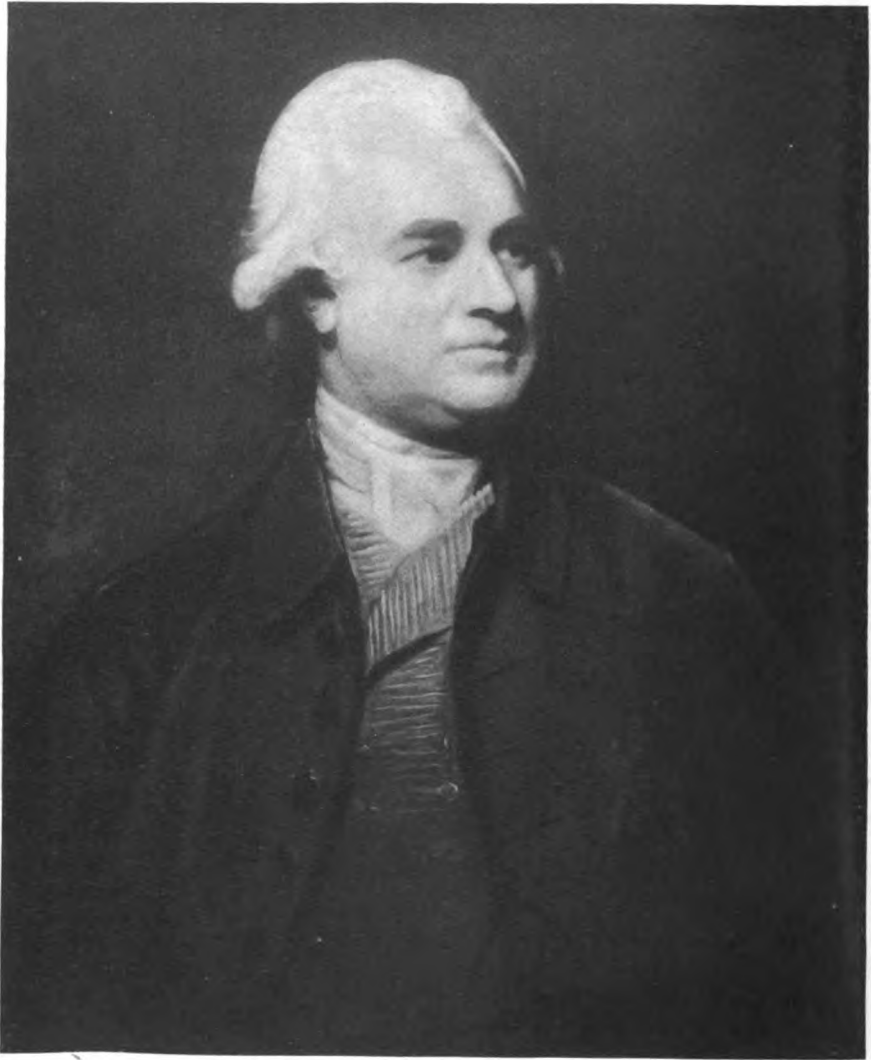


PORTRAIT OF ARCHIBALD SKIRVING, ESQ.

A PAINTING BY

SIR HENRY RAEBURN, R. A.

THE RALPH CROSS JOHNSON COLLECTION



PORTRAIT OF SIR SAMPSON WRIGHT

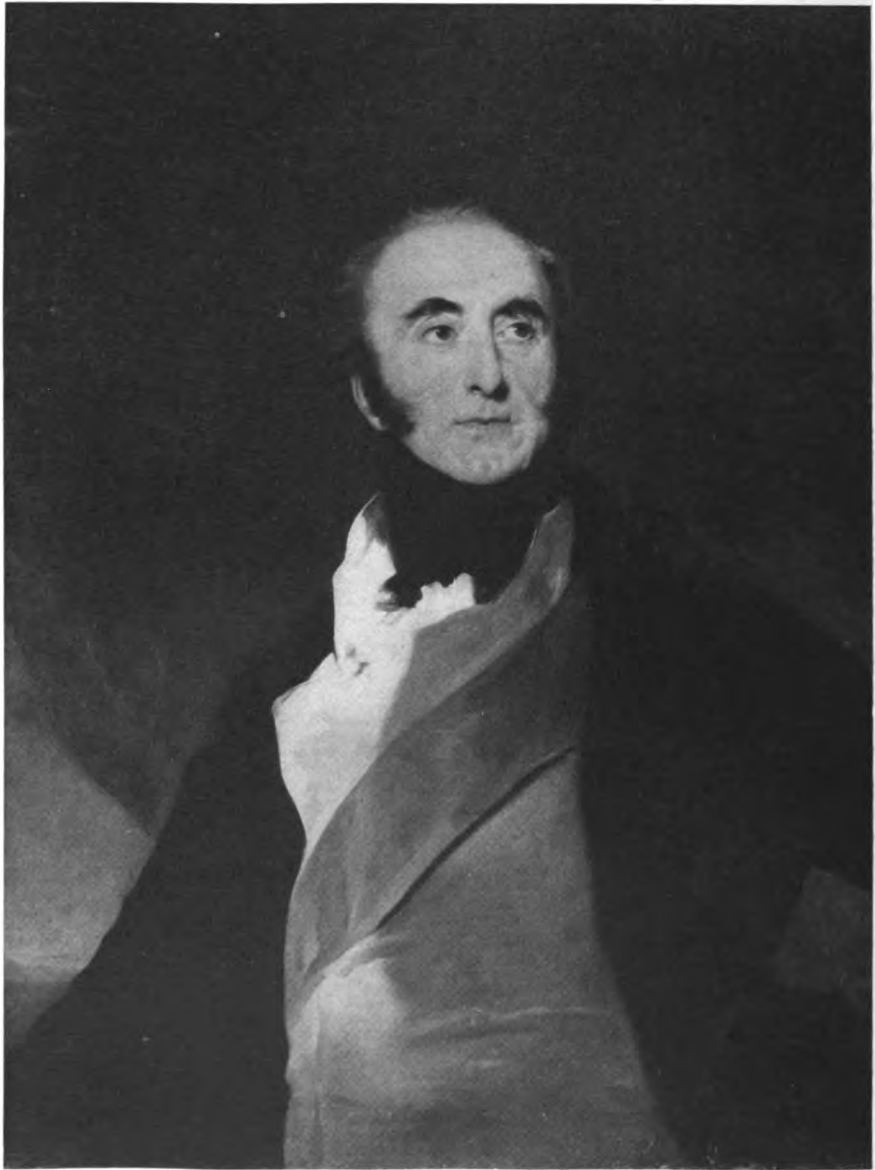
A PAINTING BY

GEORGE ROMNEY

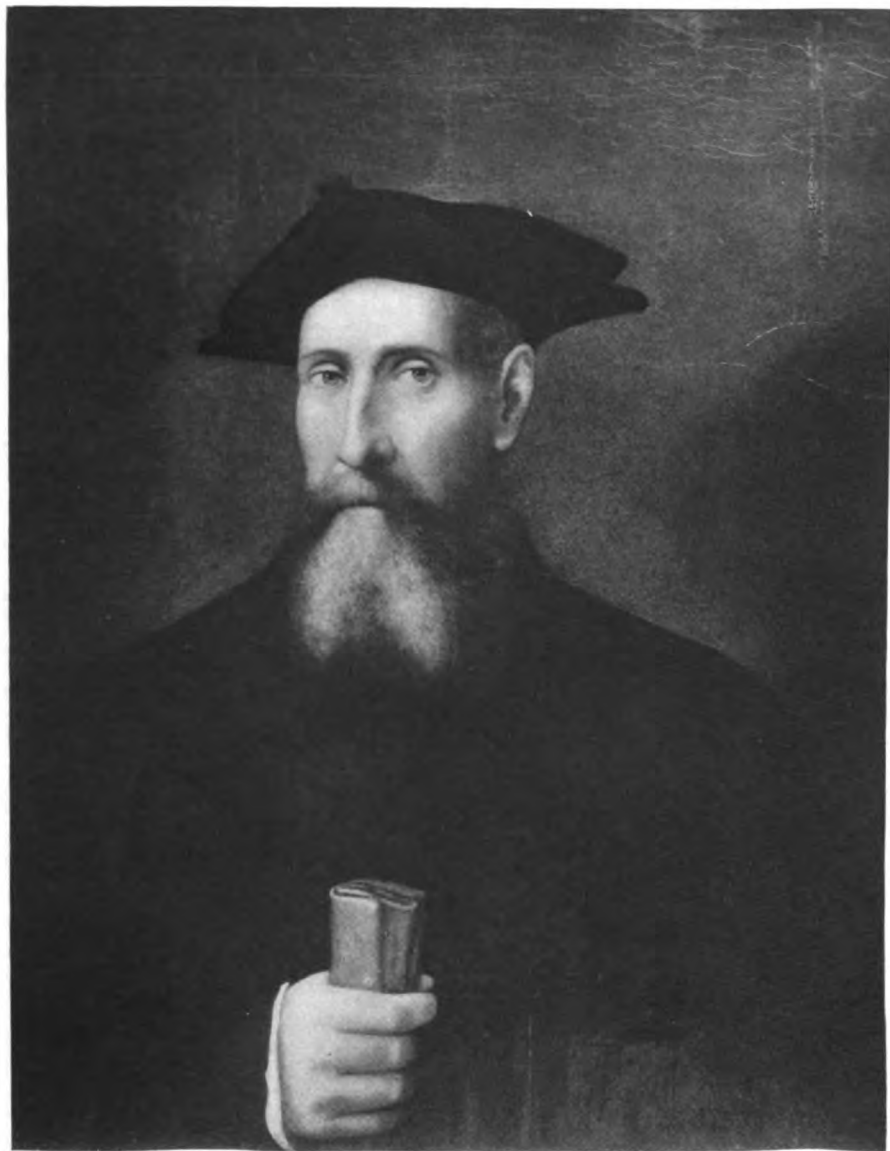
THE RALPH CROSS JOHNSON COLLECTION



THE DUCHESS OF ANCASTER
A PAINTING BY
SIR JOSHUA REYNOLDS, R. A.
THE RALPH CROSS JOHNSON COLLECTION



PORTRAIT OF LORD ABERCORN
A PAINTING BY
SIR THOMAS LAWRENCE, R. A.
THE RALPH CROSS JOHNSON COLLECTION

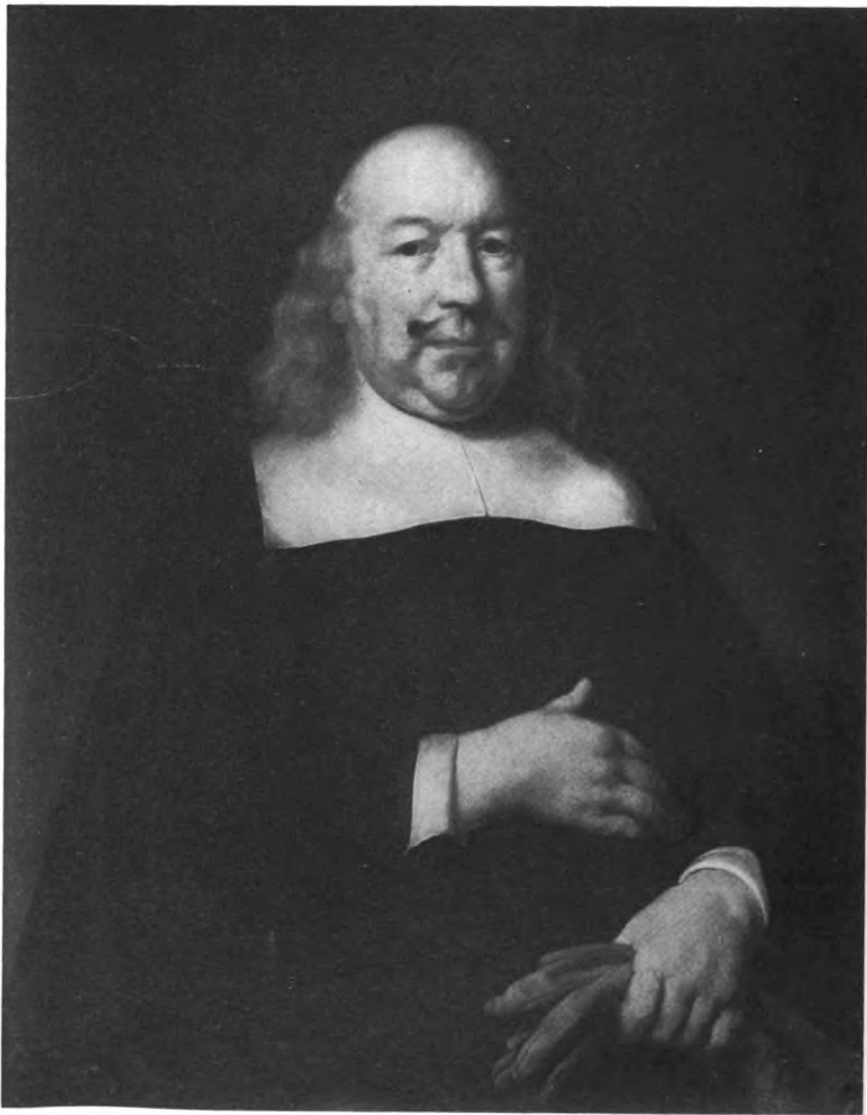


A VENETIAN SENATOR

A PAINTING BY

LORENZO LOTTO

THE RALPH CROSS JOHNSON COLLECTION



A BURGOMASTER

A PAINTING BY

NICHOLAES MAES

THE RALPH CROSS JOHNSON COLLECTION



PORTRAIT OF MRS. PRICE

A PAINTING BY

WILLIAM HOGARTH

THE RALPH CROSS JOHNSON COLLECTION

But these are not all. There are in the Ralph Cross Johnson collection some superb landscapes. One by Gainsborough from the Wynn Ellis Collection, "A Family at the Cottage Door"; two by Richard Wilson, one an Italian landscape "Sunset Glow" in essentially classical manner and decorative in effect; the other a bit of English country "Summer Afternoon," more restrained but very charming.

There is a David Cox painted in 1843, "Landscape; Outskirts of a Wood," interesting as an example; and a Turner "Edinburgh," a painting of sunlight and air.

Then there are two widely different Guardi's, one a view in Rome with the Church of Ara Coeli, an extremely complicated composition minutely rendered with exquisite skill; the other a picture of ruins and figures, more decorative in style, full of rich, resonant color and warm in tone.

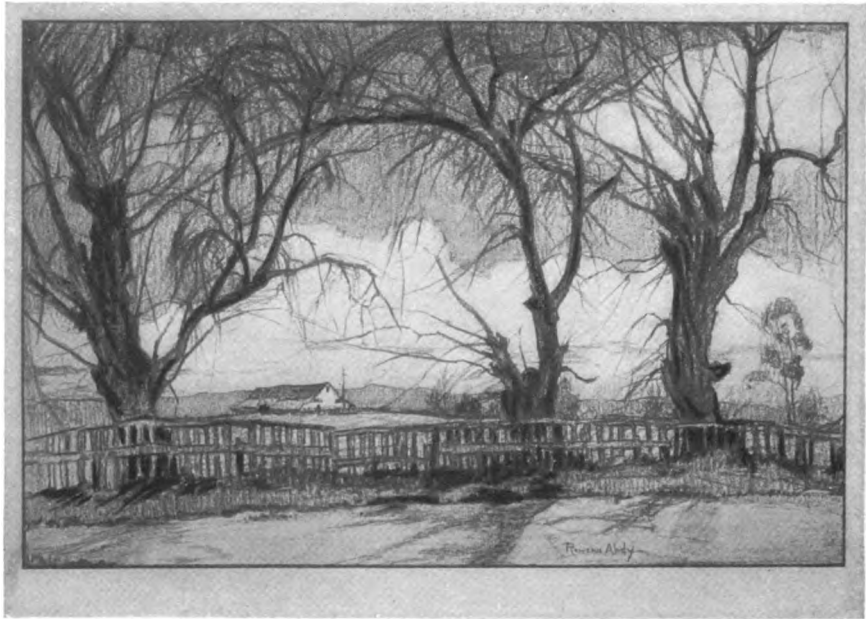
There are five beautiful Madonnas, three of the Italian School, two Flemish. One of

the latter is by Rubens, all of which we are reserving for reproduction and description in a latter issue of our magazine.

Nor are these all. This collection which comprises twenty-four paintings includes also a portrait by Rembrandt of a man wearing a large hat, a delightful portrait of a lady "Mrs. Towry" by Lawrence, and a second Reynold's—portrait of Viscount Hill.

The entire collection is assembled and set forth in a single room in that section of the National Museum which is at present given over to the National Gallery of Art, and rarely will one find in this country or abroad, a finer small group of paintings even in the great Museums. There is no jarring note in the entire collection.

Such works as these are becoming more and more scarce and increasingly difficult of acquisition. It is, therefore, most fortunate that at the very inception of the National Gallery of Art it should receive such a princely gift.



FAMOUS OLD WILLOW TREES AT SAN JUAN, BANTISTA, CALIFORNIA.

A charcoal drawing by Rowena Mecks Abdy. One of a group awarded a silver medal, Spring Exhibition, Palace of Fine Arts, San Francisco, California. See page 376.



BROADMOOR ART ACADEMY

PIKE'S PEAK IN THE DISTANCE

THE BROADMOOR ART ACADEMY, COLORADO SPRINGS

BY THEO MERRILL FISHER

BECAUSE art in all its myriad forms is today taking on a social significance hitherto unrealized, the founding of a new museum or school of art has a meaning and promise vastly larger than in the days—from which we are happily passing—when, in America at least, art was deemed chiefly a luxury for the wealthy. Obviously the creation of such institutions in the west, where community life is often scarcely a generation old, is of peculiar interest, having an aspect of pioneering akin to the splendid daring, high-hearted purpose and broadness of vision of those who in incomparable hardship laid the material foundations of a new country.

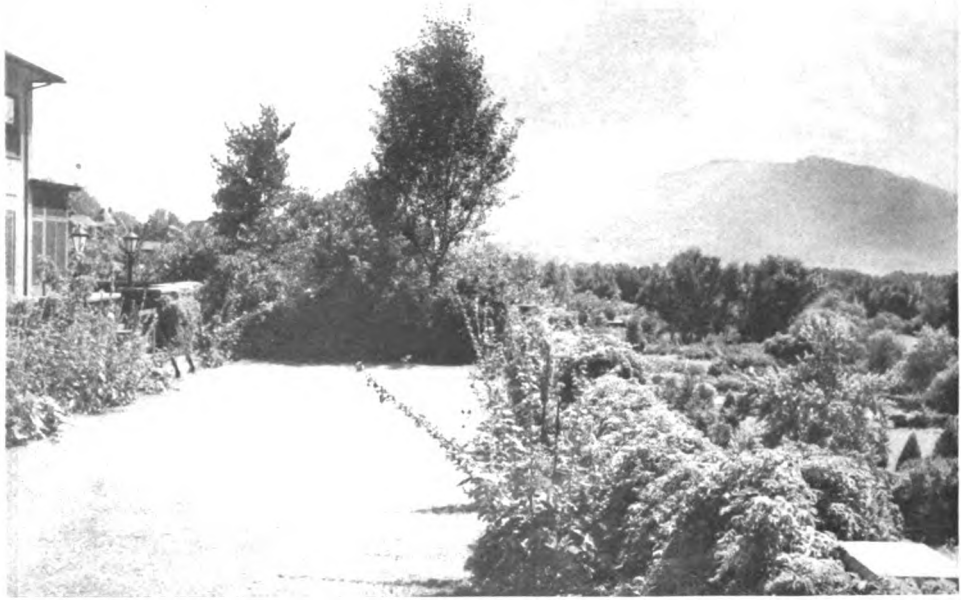
Those who have recently inaugurated the Broadmoor Art Academy at Colorado Springs, in the scope of their plans and the greatness of their purposes, show themselves spiritual heirs of the frontiersmen. Here, where the great plains and the Rockies meet, they seem to have caught the comprehensive vision of the one and the strength of the other.

Mr. and Mrs. Spencer Penrose, of

Colorado Springs, to whose thoughtful generosity the Academy owes its inception, in giving as a foundation their spacious and finely appointed city residence, have provided it immediately with an attractive home. This is, as it happens, admirably suited to the purpose.

Although time must of course prove the fate of this fine adventure, the new institution makes its bow to the public with a program which stamps it at once as one of importance not only in this section of the west, but the country at large. While the academy is one in the full sense of the Greek "Akademeia"—that is a gathering place for all the arts—and so destined to be a community center of widest usefulness, its larger consequence and primary purpose are related to the fine arts, and are found especially in what it offers as a school of art.

The outstanding feature of the initial announcement is nothing less than instruction in landscape painting under John F. Carlson, and depiction of the figure under Robert Reid, both men of inter-



BROADMOOR ART ACADEMY FROM THE TERRACE LOOKING OVER MONUMENT VALLEY PARK TO THE MOUNTAINS

national fame in the world of art. Of itself this opportunity would anywhere arrest attention and secure generous response, but coming as it does from the most delightful residential center of the Rocky Mountain country—whose invigorating climate and superb environs are justly famous—it has a magnetic quality which will undoubtedly draw students from all parts of the country, for a summer combining delightful recreation with unsurpassable instruction. At the outset the Academy will offer only this summer term, covering three months from June 15th on.

The name "Broadmoor" was chosen for the Academy in compliment to the founders, being that of the suburb where they now reside. Although located in a populous part of the city, and so convenient of access, the Academy's ample grounds and frontage on the rim of Monument Valley Park—across whose meadows and lagoons one has an unobstructed and comprehensive view of the Front Range—give it a desired atmosphere of seclusion.

The Academy's activities are of such

recent origin, it is yet too early to know their ultimate scope; it is, however, already the focal point for a great variety of the city's cultural interests. The Colorado Springs Musical Club and the American Music Society, to name but two groups of their kind, are finding it an agreeable place for their programs. The Drama League's reading circles meet here and its amateur troupe, "The Art Academy Players"—with a portable stage which can be quickly installed—recently transformed the former salon into a "Little Theatre" for its first performance. The enthusiastic reception accorded the presentation of two one-act plays; "Suppressed Desires" by Gregory Cram Cook and Susan Glaspel, and "Trifles" by the latter author, was token that the Academy's hospitality had been the means of introducing talented actors and eager audiences to each other, to their mutual joy. Undoubtedly these affairs will hereafter be a permanent part of the Drama League's activities. The charming terraced gardens of the Academy at once suggest themselves as a fitting background



HEROIC BRONZE STATUE—SOLDIERS MEMORIAL

BY AUGUSTUS LUKEMAN

TO BE ERECTED IN

RED HOOK PARK, BROOKLYN, N. Y.

MUSEUMS AND THE INDUSTRIAL WORLD

BY RICHARD F. BACH

Associate in Industrial Arts, The Metropolitan Museum of Art.

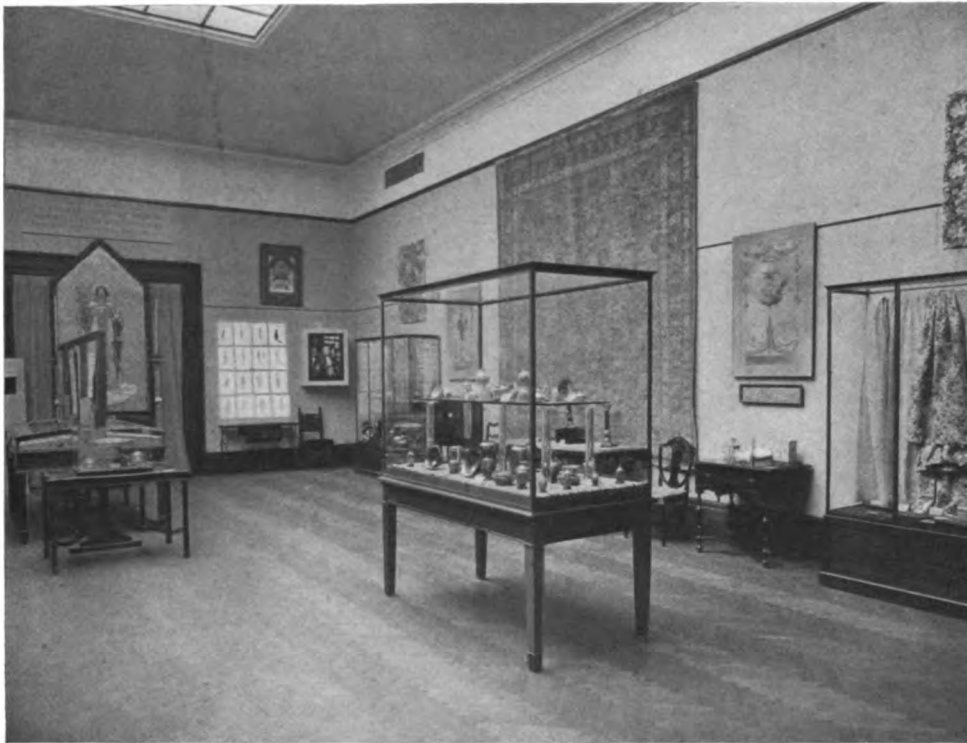
MUSEUMS are educational institutions. Education is an active force. Museums are instruments of public service and must seek the public good. The days of the passive museum, maintained for preservation and exhibition are as dead as the days of the horse car and low rents. The art museum today is a museum militant. It searches out its quarry, diversifies its activities to meet demands of many types of people and constantly seeks new avenues leading to yet other fields where the gospel of art may do its missionary service. The avenues are as many as there are distinct kinds of interest in the public mind generally, and as many again as there are distinct kinds of energy and activity which require the aid or inspiration, the satisfaction or sustenance offered by design. As the collection of books of not many years ago has become the working public library as we know it now, so the collection of rare objects of art is gradually assuming its proper place in public estimation as an influential educational agency. It is our privilege to predict that within twenty years our present slogan of "make the galleries work" will have taken its place among the foregone conclusions of museum thinking.

Yet while educational service as a recognized and indispensable factor in museum work is now on the fair road to final establishment, even in the smallest collections, such activity has as a rule been restricted to primarily cultural channels, whether developed within museum walls in the form of lecture or instructor service of varied kinds, or outside the walls in cooperative arrangements with public and other institutions. There is in addition the boundless unconquered territory of the art industries or lines of manufacture and production requiring artistic design as their chief element of value, yet counting upon machinery of the most modern type to bring their output within reach of the average

*A paper presented May 19, 1920, at the Eleventh Annual Convention of the American Federation of Arts, held at Metropolitan Museum of Art.

purse—whatever that may be in this trying time. In the industrial arts and in the branches of thought which guide or control them, which serve or contribute to them, there is fertile virgin soil for the art museum, offering direct as well as subtle lines of art influence by which, properly used, museums may bind themselves forever to the most intimate feelings of the people, reaching them through their home furnishings, their utensils, their objects of personal adornment, their clothing. The term art industries as here used must, however, be construed in its widest significance, being inclusive of the whole range of production from the extreme of the manual craftsman to the other pole of the items of cheap jewelry and ribbons, pasteboard boxes and wrappers, stock chairs, cotton frocks or apartment house lighting fixtures. For the whole gamut of the arts represented, for the whole range of producers, whether making but one piece of a kind or ten thousand from one good model, and whether using but two machines or twenty-two in the process of bringing the object to the home, the museum has a definite value of resource and of inspiration.

The highest service the museum can give these many art industries lies in the maintenance of a standard of design. The museum must in a sense go into trade—nothing less; it means that the museum must learn the difficulties as well as the processes of manufacture, the vagaries of distribution and selling, the long uphill road of the designer, the problems of the manufacturer with a conscience and those of the dealer who was born without one; it means that the museum must reach artist and artisan alike, the craftsman who gives the key and the quantity producer whose lathes and looms hum the burden. And physically it means that the museum must maintain unlimited facilities for study, depending upon a watch-like precision in the coordination of departments within its own structure, practical lectures and guidance, and a field agent who beards these



MANUFACTURERS AND DESIGNERS EXHIBITION, METROPOLITAN MUSEUM OF ART

lions in their dens, making a first-hand contact in factories and shops and designing rooms. The initial equipment of splendid collections remains, of course, the chief facility, but exploitation of the collections is an educational demand which can no longer be put off.

But as we regard them now our art museums are museums of fine arts only; they house the works of masters, each piece practically a law unto itself—the element of mass production as foreign to its maker as the laws of a labor union. Or again, our art museums have assumed the rôle of community centers, reaching the many, introducing a leaven into the citizenry as a group. There is in neither of these the final solution of the needs of the industrial world of our great producing centers. The industrial arts service of a fine arts museum must in the present economy of such institutions remain but a sub-department of the educational work. The real solution lies in the industrial arts museum,

the distinct institution, separate plant and collections, affiliated with the fine arts museum by all means but working as a unit in itself, under the same governing board perhaps but with its own director and staff.

I would go so far as to say that the museum of the future will be conceived in two-fold purpose and significance for the progress of our great communities: the future art museum will have two separate branches, a fine arts museum such as this, whose half-century of splendid service has now been written into the records, and an industrial arts museum devoted immediately to the producing and merchandizing fields, the two disposed architecturally, of course, so as to profit by the same machinery of utilities as well as of administration as far as possible, and certainly appearing as one before the public.

What will this industrial arts museum offer? To begin with, it will make no effort to maintain collections of fine arts—for these examples of the great work of all



MANUFACTURERS AND DESIGNERS EXHIBITION, METROPOLITAN MUSEUM OF ART

times the fine arts museum will serve as its source, administrative lines and conveniences being arranged to make objects as readily accessible for study as conditions will permit, and to provide the easiest possible connections for the staff of the industrial arts museum.

On the other hand the industrial arts museum will be called upon to illustrate processes of manufacture, machinery of production, something of the science involved in the various fields touched, even raw materials and structural models being shown. Where no other commercial exhibitions or like facilities exist it might be called upon to play something of this rôle, while in turn it could undoubtedly count on natural history museums, botanical gardens and the like for illustrative material to supplement its own collections.

There would be in such a museum replicas and even spurious pieces, their design value being the only gauge of their usefulness; there would be intentional copies, measured duplicates, embodying the closest study of the difficulties of craftsmanship of other days in terms of the design forms in which those days indelibly wrote their story.

There would be in an industrial arts museum, workrooms and laboratories, places with proper light for looms, for color work, for printing and so on, power for driving all types of modern machinery, individual loges for craftsmen, studios for designers, class rooms, a practical library—it being remembered that all of these facilities would be for study purposes only. Finally there would be maintained a staff of experts familiar with the various aspects

of most of the great fields of endeavor represented in furnishings, clothing, advertising, design of packages, jewelry and the host of other decorative arts for which the American public in one year expends twice as many millions of dollars* as there are persons in this audience—and this does not include the clothing purchased by men either military or civilian. These experts will be men and women acquainted not only with the methods of design and manufacture of commodities in the industrial arts world, but also with the devious requirements of the enormous selling machinery of the country—there are in America 87,000 stores selling various types of industrial art objects, plus 98,000 more that deal in commodities requiring design of packages, and here are not included the fields of printing and other types of design entering into publications. It is safe to say that of the nearly 200,000 stores just mentioned not a baker's dozen are manned by persons who have any other knowledge of design than the most superficial selling argument would require.

And further the work of the industrial arts museum would include a series of direct lines of influence and a group of cooperative arrangements or affiliations serving first to bring always new materials to the museum and second to make lines of manufacture requiring artistic design always more willing to count upon the service and further, upon the good will, of the museum. There would be maintained intimate relationships with the various trade organizations both in the producing and the selling fields, the national and local associations of manufacturers in many lines, the bodies of distributors, the societies of designers and craftsmen. There would be maintained a working cooperation with industrial arts and vocational schools (let us hope we shall soon have such schools to cooperate with!). There would be maintained, finally, working arrangements with other museums to the end that joint exhibitions might be offered, each institution bearing its share in contributing exhibits to establish the chain of production from the sample of wood to the library table, from the cocoon to the evening gown. For this

*About one billion dollars a year; the recent era of profiteering would make the total much larger for the season of 1919-20.

purpose an assigned space would need to be accounted for in the plan of the industrial arts museum; a similar disposition being made to provide for galleries in which to show collections of modern products, selected by a collaborative jury from the museums and the trades, some of these collections being constant, as a record of our time, others being temporary and coordinated with the markets or seasons in various lines of production. This space, like the preceding, would need to be separately accessible from the street. These exhibitions, furthermore, would be made to have telling effect toward public education by explanatory lectures, worked out, if possible, by synchronizing museum work with the curricula of public schools.

The whole program as suggested seems an egregious one for a single institution to undertake. To be sure the entire compass of the plan would fall to the lot of only a few large museums in leading cities. For the gallery in the smaller community the plan would require modification to accord the service of the industrial arts museum with the leading products of the locality: pottery for Trenton, furniture for Grand Rapids, and so on.

We may even visualize an industrial arts school as a factor of the industrial arts museum, a distant prospect indeed.

But this is all a shot into the future. Until long headed business men and far-sighted museum administrators see the value and purpose of the industrial arts museum, the fine arts museum will be called upon to maintain an industrial arts service for manufacturers and designers, craftsmen and dealers, approximating the work of an industrial arts museum as far as its own character and equipment will permit. Some of our leading institutions have made efforts in this direction. At the Metropolitan Museum this work has been gradually built up, the patient labors of Mr. Kent having been finally rewarded in the establishment of a separate section of industrial arts in the educational department. This work has become extensive and variegated in a manner to beggar description in the compass of these pages.* Suffice it to say

*The author will be glad to send more detailed information to those interested.

that the interest is widespread among the producers in numerous industrial art lines, that they use the collections religiously as a source of inspiration, that they work faithfully and in always greater numbers in every field from cretonnes to soap wrappers, from millinery to vacuum bottles, and that the exhibition of work by manufacturers and designers showing the influence of museum study has become a regular feature in the season's work. And further, that there are now maintained, during the busy season, regular sessions in the nature of study hours which are diligently attended by buyers and salespeople anxious to learn at first hand the principles of good design.

But these are only the merest beginnings for a community the size of New York. Whole Continents remain to be explored in this direction.

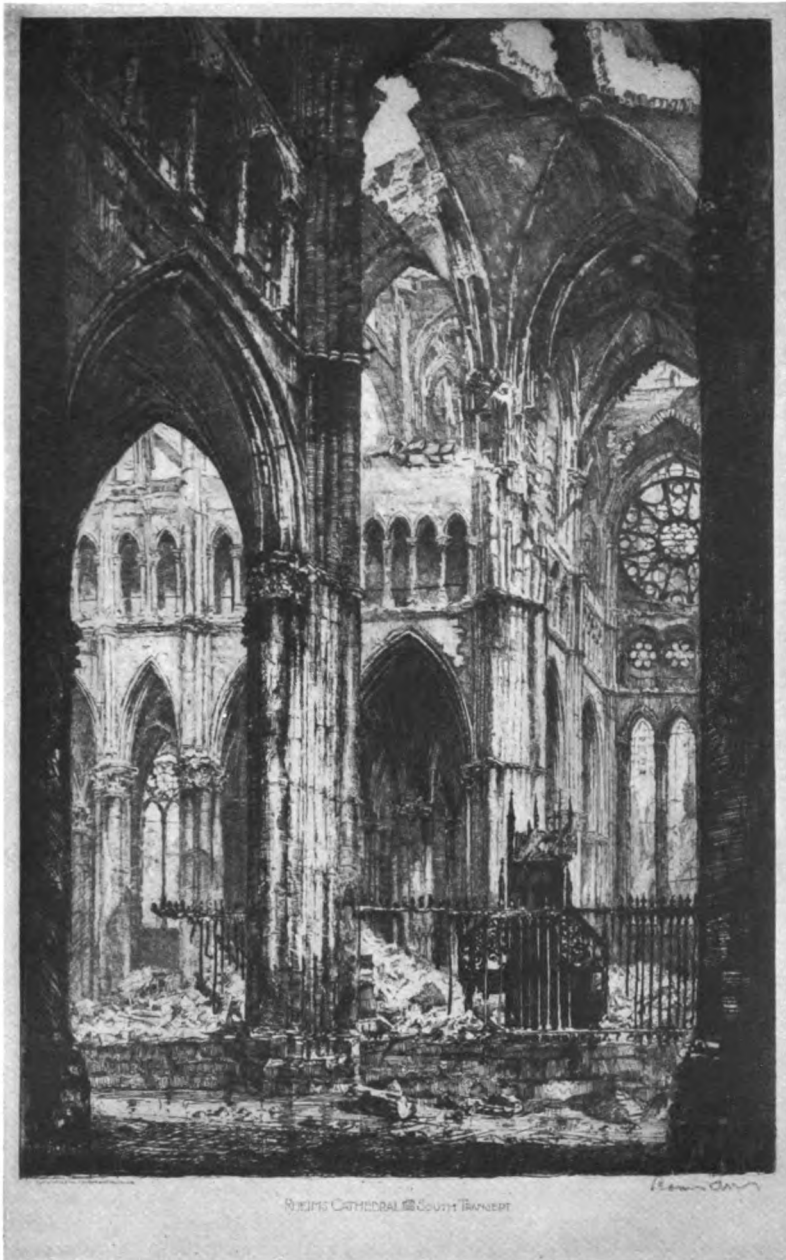
Yet we venture to say that the industrial arts museum will be a logical feature in the life of America in the future, that such museums will receive consideration at the same time or even sooner than fine arts museums in municipalities which are primarily industrial centers, that the use of the museum as a laboratory, as an adjunct of the factory and workroom and as a resource for the designing room will be as logical, as are the present accepted functions of our great fine arts museums.



FOUNTAIN, VILLA GARDEN, NAPLES

A WATER COLOR BY

ALBERT FELIX SCHMIDT



RHEIMS CATHEDRAL — SOUTH TRANSEPT

ONE OF A SERIES OF THREE ETCHINGS BY

LOUIS ORR

(See page 376)

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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THE LOVE OF ART

In his address at the Metropolitan Museum's Fiftieth Anniversary, which is published as the leading article in this number of our magazine, Mr. Morris Gray, of Boston, one of the Federation's Vice-Presidents, clearly draws a distinction between love of art and knowledge of art—a distinction which is not always understood or recognized. Ordinarily love is bred by knowledge—but not always; oftentimes it is instinctive and is merely strengthened by knowledge; occasionally it is non-existent and cannot be cultivated, as there are some born blind or deaf. It is, as Mr. Gray points out, something quite different from interest or appreciation. One may be interested, even thrilled by a brilliant piece of technique, a clever print or painting, but one cannot *love* a merely clever technical performance.

To be loved a work must have in some form or other beauty, such beauty as we find in nature, in character. The fact that a thing is old, or rare, or valuable is not sufficient, the money standard does not signify; it is inherent quality alone that

counts. A colored print, a magazine cover, a calendar, to be purchased for a few cents, pinned on the wall of a tenement—may have it, as may also a homely painting by Rembrandt or a gorgeous sunset painted by Turner. It may be found in a monumental building and in the doorway of a simple dwelling. Before it, wherever it is found, those who love art will stand with throbbing hearts and bared heads. To those who love art the joy of such discovery is beyond words.

But we live in a utilitarian, enterprising age. We are a pleasure loving people—yet our motto is "business first." We are building palatial houses of amusement; we are spending millions on moving picture films to entertain us when working hours are over, and we are forgetting to seek pleasure where it is most certainly to be found—in nature and art. There is a tendency today to thriftily turn our Art Museums into glorified work-shops, educational institutions, forgetting for the moment that their highest function is to give unalloyed joy—to lay before the hungry a feast—engender and perpetuate the love of art which is of all things most recreational.

An exhibition of paintings by American artists, sent out by the American Federation of Arts, was held during the past winter in a southern city. A little girl so loved one of these pictures that she went every day to see it, and took not only her mother but everyone else she could to share its pleasure with her. This is the way people should go to Art Museums—the way many do go.

Visit the Metropolitan Museum in New York some Saturday afternoon in winter and you will find it thronged with rich and poor, young and old, Americans and foreigners—genuine art lovers. That in addition to this, its collections are being used by students and designers who are taking art into industry is only an additional occasion for satisfaction and gratitude. As a storehouse of beautiful art it is fulfilling, we maintain, its highest calling.

Money is a standard of market value. The man who has the money to buy a picture and does not purchase it, obviously does not want it. There is no more reason for giving art away than land, or diamonds.

but there is danger of commercializing art to such an extent that we forget its spiritual quality. The world today is money-mad and, after all, the purchasing power of money is extremely limited. None of the best—the most precious things in the world will it buy. Far richer is he with the love of art in his heart than the collector who has bought a gallery of masterpieces as an investment. Let us therefore beware in our zeal for the advancement of art lest we set up false standards and barter an invaluable thing for that which is of only temporary worth. Great, indeed, would be our glory if in this commercial age we might pass on to those who follow after us, not merely monuments and monumental buildings—museums and splendid collections—but a love of art so universal that it might be regarded as a national characteristic.

NOTES

THE NATIONAL GALLERY OF ART The National Gallery of Art has been made an independent unit under the administration of the Smithsonian Institution by an amendment to the Sundry Civil Bill recently passed by Congress, which provides "for the administration of the National Gallery of Art by the Smithsonian Institution, including compensation of necessary employees and necessary incidental expenses." The National Gallery, which is the legal depository of all objects of art belonging to the nation not lawfully assigned to other custodianship, has heretofore existed as a branch of the National Museum, coming under the administration of the Head Curator of Anthropology, Dr. William H. Holmes. Dr. Holmes has now severed his connection with the Department of Anthropology of the Museum and as Director of the National Gallery of Art will devote his energies to the organization and development of the Gallery.

Recognition of the Gallery as a distinct administrative unit is regarded as a most important step in the development of art in America. The way is now open to the building up at the national capital of a national collection worthy of the nation, and the Gallery should become the treasure-

house of the best that human genius can produce. It is already recognized as occupying a worthy position among the galleries of the country, although without a home aside from the limited space allotted to it in the already overcrowded halls of the Natural History Museum. It is confidently expected that in the near future Congress will authorize the erection of a suitable building for the Gallery.

Art is given a prominent place in the plan of organization of the Smithsonian Institution but in the early years little was done to further this part of the plan. The art collections developed very slowly until 1906 when a collection of paintings was bequeathed to the "National Gallery of Art," by Harriet Lane Johnston. In that year it was decreed by the Supreme Court of the District of Columbia that under the law the Smithsonian Institution was the National Gallery of Art, and the collection was therefore assigned to the Institution. Since that time the national collection has been increasing rapidly, chiefly through gifts and bequests of art works. Among these may be mentioned the William T. Evans Collection, regarded as one of the choicest collections of contemporary American paintings existing; the Ralph Cross Johnson Collection, which comprises 24 paintings by 19 of Europe's foremost masters, among them Gainsborough, Reynolds, Titian, Rubens, Rembrandt, and others; and the Freer Collection, which will form a distinct unit of the National Gallery with a separate staff and will be housed in the beautiful building provided by Mr. Freer, now practically completed.

The value of the collections already at hand is estimated in millions, all due to the generous attitude of American citizens toward the Institution, no single work having been acquired by purchase. There can be no doubt that when a building is provided in which contributions can be presented to the public in the manner which they deserve that many collectors seeking a permanent home for their treasures will welcome the opportunity of placing them in the custody of the nation. This step is all that is necessary to make Washington an art center comparable with the leading art centers of the world.

LONDON
NOTES

An interesting exhibition, and one covering, as I believe, entirely new ground, is that which was opened on June 1st at the Burlington Fine Arts Club, under the title of "Objects of Indigenous American Art." The subject is really of considerable critical importance, both on this side, and even more in America; for the exhibition, though necessarily limited, being confined to the one large gallery available in the club, presents very adequately the main features of primitive American art in Mexico, Central America and Peru, that of the tribes inhabiting the northwest coast of America and Queen Charlotte Island being included for purposes of comparison.

In a comparatively new field of enquiry such as this to gain any foothold at all it is necessary to classify; and this is done by Mr. T. A. Joyce in an admirable introduction in which he brings before us the Mexican Art under its different periods of Early Maya, Middle and Late Maya, the latter with Toltec and Aztec influences, terminating, as did all the native art of Central America, with the Spanish Conquest. The Aztecs were comparatively late comers in the Mexican Valley, and when they gained the lordship there, seem to have absorbed and used the art of the existing Toltec population, taking from them, as one instance, the Cholula pottery from Puebla, which Montezuma used for his own table.

Similarly in South America can be traced two periods of culture, which Mr. Joyce has classified as Tianhuanaco I and II, the latter being exceptionally rich in megalithic and polygonal masonry, in stone-carving, goldwork, pottery and weaving. In fact one very remarkable feature in the art of Peru is the fine quality of color and design in the textiles, of which there is a good selection in this exhibition in Case E. The machinery for these textiles was of the simplest character, and woven on a simple frame, and, at any rate at first, without the use of a heddle: yet Mr. Joyce tells us that "with this simple machinery Peru produced an enormous variety of techniques—in fact it is not too much to say that if the whole of textile art were wiped out from the Old World it could be practically reconstructed in its entirety, without the loss of a tech-

nique, from a study of the textile products of Ancient Peru."

Turning next to the pottery, which is very fairly represented here we have to remember that none of it was wheel-made, the potter's wheel being practically unknown through America; yet in spite of this much of the pottery here is admirable in design, an interesting example from Central America being the Pottery Beaker, of red ware, cylindrical in form, and covered with detailed designs which depict the visit paid to a chief by an inferior, the drawing of the figures and decorative work being extremely good. In fact in this work, which belongs to the early Maya period, our thoughts are carried to Indian design.

Elsewhere too the figure is treated with success, as in the Mexican figure in Case D of a kneeling woman dressed in a loin cloth; and in the grotesque leering heads which frequently appear. Obviously all this early art must have been profoundly affected by the religious conceptions; and one cannot help regretting that more has not been said in the most illuminating preface of this connection. The work in gold and silver in Case L from Central and South America, notably a gold figure of a man, in crocodile mask, cast in "cire perdue," and a gold brassard with three human figures, is often finely carried through. S. B.

ART IN
TOLEDO

The Toledo Museum of Art held its Third Annual Exhibition of the Toledo Federation of Art Societies during the month of May. The exhibition was composed of the work of fifty-seven artists and as a whole was the best ever exhibited by local artists. A prize of \$50 was awarded Mrs. Kate Brainard Lamb for her painting "Still Life," a vase of flowers in delightful arrangement of color balance and harmony. Several pictures were given honorable mention, among which were "The Toilet," "The Pink Dress," and "Memories," by Mrs. P. J. Bidwell, who exhibited in Toledo for the first time. Mrs. Bidwell works with a free brush and her pictures are pleasing for their light colors and tonal harmony. "The Grove in Midsummer," by Mrs. Grace Rhoades Dean; "The Monster," by William Auer; "An Autumn Day," by Josephine Calder and "The

Mountain Lake," by L. E. Van Gorder, were others to be honored by the jury.

Along with the Toledo Artists' show another exhibition creating a great deal of interest was that of the Museum School of Design. While the school is still in its infancy, the exhibition showed a marked degree of progress. The school is maintained by the Toledo Museum of Art together with the cooperation of the Board of Education. During the past winter and spring session over 600 pupils have received instruction which is free to everyone.

The exhibition consists of examples in the Theory of Color and Design according to the Dr. Denman W. Ross system, showing the development of the theory from the value scale to the original examples for design in fabric and wall paper patterns. The children have done free brush work in plant study and the copying of Japanese prints and have made charming posters in lettering and color work to advertise the various activities at the Toledo Woman's Club.

Original patterns were designed and cut by the children in the toymaking classes and many of the objects in the Museum's Egyptian gallery have been reproduced in wood.

The making of wood and linoleum block prints is an interesting feature of the school. The children first became interested in the process of print-making when stories were told to them by a Museum worker about the old master etchers and printer gravers and examples of their masterpieces exhibited. Soon the children were urged to try to make prints for themselves and the enthusiasm shown in their experiments led to the formation of a print-making class at the Design School under the direction of an art teacher. Blocks are originally designed and cut by the children whose ages range from 7 to 14 years. Many of the blocks have been copied from Japanese prints while others are made from imaginative landscapes and nature study. A drawing is first carved on a wood or linoleum block which is then inked with various colors. Several blocks may be used to produce one print, each block being inked with one particular color and the drawing then transferred from the blocks to a sheet of paper by means of a press.

Examples in weaving, needlework and costume design were also displayed. The Museum's famous collection of the Doucet dolls has been an important factor for the designing of costumes as the dress of these historical characters of the early French period has in reality been adapted to the present-day fashion thus proving that the early costumer is the master of design.

A summer session is being conducted at the School of Design with a splendid attendance of children and adults enrolled.
E. A.

INDUSTRIAL
ART
COMPETITIONS

Under the auspices of the Architectural League of New York a series of competitions in the field of industrial art have been arranged. The first of these was for window decorations and the prizes aggregating a thousand dollars were contributed by the Quaker Lace Company. The jury of awards appointed by the Executive Committee of the Architectural League consisted of J. Monroe Hewlett, president of the League, Horace Moran who represented the decorators and William Laurel Harris of the Committee on Mural Painting and Decorative Arts for the federated Art Societies of New York.

The first prize for a dining room window design was awarded to Henry Bultitude of New York City; the second prize in this same class to Edward F. Stadel of Washington, D. C. The first prize for a living room window was awarded to Margaret Ives of Springfield, Mass., and the second prize to Agnes A. Abbot of Harvard, Mass. The first prize for a bed room window was awarded to Dorothy B. Pryor of Philadelphia and the second prize to Leon V. Solon of New York City. A special prize was awarded to Hazel G. Newnhan of Prince Albert, Sask., Canada. The fact that these prize winners were not all New Yorkers, but quite to the contrary came from widely scattered cities goes to show how far reaching the interests and benefits of such a competition may be.

The next competition will be to show the proper utilization of terra cotta as applied to house decoration and the construction of modern buildings. This will come in the fall and will be followed by similar competi-

tions in the silk, cotton and other industries. The competitive designs in each instance will be exhibited.

MINNEAPOLIS EXHIBITION OF ART IN INDUSTRY Art in Industry has received a fresh impetus in Minneapolis. The Minneapolis Association of Art in Industry has given its first exhibition of Industrial Arts at the Institute of Arts. The purpose was not alone to promote art in manufactured articles, but to stimulate art in the products of the city.

The exhibition represented ten classes of objects that seemed of the greatest industrial importance to Minneapolis; furniture, leaded glass, ornamental iron and bronze, the graphic arts and architectural drawings, all of which are produced there; decorative textiles, table ware, process-made pictures suitable for homes, lighting fixtures, and decorative hardware, fundamentally important in every home. Besides these, there were exhibits from the Minneapolis School of Art and the Dunwoody Industrial Institute.

The hearty co-operation of the several groups of citizens who labored together to seek out, assemble, and correlate the exhibits was encouraging. The hope of the Institute, in the promotion of art in Minneapolis, lies in the growing recognition of mutual helpfulness of the producer and the museum.

LONDON CHURCHES THREATENED Much dismay has been caused by the announcement of the intention of the Church of England to demolish nineteen of the old churches in London for the sake of economy and efficiency. This would mean through the sale of the property increased revenue for the church which, under the present living conditions of inflated values and diminished purchasing power of money, is deemed necessary, and would concentrate church activities, uniting many small congregations in a few large ones. As a good many of these churches were designed by famous architects, such as Wren, and are historic landmarks of London, there has been a great outcry of protest. In some instances the church authorities suggest allowing the

towers to remain standing, but certainly a tower stripped of its building would be a meaningless, melancholy sight.

The Royal Society of British Architects has appointed a Committee to investigate, and to urge the retention of such of these condemned churches as are architecturally valuable. This Committee has reported, agreeing to the destruction of some of the edifices but strongly urging the retention of others. As the church spires of London have been one of this great city's distinguishing features in the past, and one of its great civic charms, it is earnestly to be hoped that the Committee's recommendation will be accepted, and that a way will be found not only to secure by other means the needed revenue, but to continue these buildings as places of worship.

SAN FRANCISCO'S GREAT WAR MEMORIAL San Francisco's desire to lead American cities in keeping alive the ideals that inspired America's participation in the great war is coming to a speedy fruition. As the result of a well-organized campaign, the city of the Golden Gate makes the sensational announcement that—within one hour and a half—\$1,652,233 was pledged at a mass meeting held at the Civic Auditorium on May 19, 1920, for the building of a fine World War Memorial.

The remaining, less than a million, is being apportioned to a score of "teams", women's clubs, mercantile firms and organizations; and even organized labor is pledged to stand behind the project, as it did behind the Panama-Pacific International Exposition, declaring its determination to do its full share that these buildings to the memory of our dead soldiers be completed without interruption or controversy on the part of labor.

The plan is the erection of a monumental group of buildings, arranged around a memorial court, and covering an entire city block. Throughout the United States since the armistice was signed the discussion of the proper form for war memorials has brought out the ideas of the symbolic and the broadly practical.

San Francisco's World War Memorial will have a large auditorium at one end of

the group, devoted to Music and the Drama; while around the open court, which opens to the street by means of arches, are two wings, one an Art Gallery wing, and the other an American Legion wing. The architecture is in the classic style.

From the 15,000 members of the American Legion, which has approved the plan, will be drawn the workers who will take the lead in assuring the success of the undertaking. The American Legion wing will give the legion permanent assembly rooms in this city and social quarters. The large Memorial Court will have statuary and tablets commemorating the deeds of the city's heroes. The court will also house the art and musical societies.

The stirring competition at the auditorium, as all classes came forward with subscriptions, brought literally a "golden storm," as the San Francisco Examiner puts it, "one of the short, sharp deluges that come up at a moment's notice in the high California mountains and beat down until the sun is again shining. It rained thousands of dollars in single drops and there was a cloudburst of a hundred thousand."

The ownership and title of the property will be in the University of California—thus insuring perpetual use of the buildings to the people.

President David P. Barrows of the University of California, presiding, said that Americans were returning to ancient ideals in choosing to live more simply and contribute their wealth and enterprise to public institutions which might be enjoyed equally by all.

San Francisco has already received a donation for the proposed Art Gallery that is to form a part of its two and a half million dollar "Memorial Building," which is to contain an Opera House, a large Art Gallery, and other Civic rooms.

As a basis for the Art Gallery Mr. Augustin S. Macdonald, of Oakland, Cal., has given his important collection of etchings, engravings and rare prints, considered the finest on the Coast.

The City of San Francisco has purchased a site for the Memorial on the corner of Van Ness Avenue and Hayes Street.

ART IN CHICAGO

The Ryerson Library of the Art Institute of Chicago has acquired a copy of the "Canterbury Tales" by Chaucer from the Kelmscott Press. The decorations of the handsome volume were designed by Burne-Jones and the type chosen and the borders printed by William Morris. This particular copy of the "Canterbury Tales" belonged to Miss May Morris who treasured it many years. During the war her patriotism led her to have it sold for the benefit of the Red Cross and in this stage of its fortunes the volume crossed the ocean and was secured for the Ryerson Library. A special case was constructed under the direction of Mr. Hertzberg to preserve the work from the soot and changing atmosphere of the vicinity of Lake Michigan.

The Alliance of Art and Industry is the title of the organization formerly known as the Art Alliance of America Middle West Division. During the summer the Alliance of Art and Industry will hold monthly meetings at the Art Institute and foster two exhibitions, one of hand weaving and the other of paper boxes, labels and cartons, in Gunsaulus Hall, Art Institute.

Robert Lee Eskridge of Chicago, member of the Chicago Society of etchers, has recently held an exhibition in the Little Gallery, San Diego Museum, happily styled "an intimate little show of etchings and water-colors." A number of the etchings in the group have been exhibited in New York, Philadelphia, Chicago, and other cities. They embrace a variety of subjects, from the dance motif to portraiture.

The water-colors were painted while the artist was serving in the World War, at Camp Jackson, S. C., and presented vivid impressions of that aspect of Southern life known as the "Old South." Such titles as "Aunt Lily's Wash," "The Evil Hut," "Uncle Ben's Cabin," to mention three, suggest the vigor and freshness of these studies of Southern life.

Mr. George W. Stevens of Toledo is now President of the Association of American Museum Directors; Mr. Clyde Burroughs of Detroit is Vice-President, and Mr. Robert B. Harshe of Pittsburg, Secretary and Treasurer.

THE PRESENT
STATE OF
ART IN
JAPAN

A very startling and depressing account of the present state of art in Japan is given by Mr. Kojiro Tomita, assistant curator of Japanese Art in the Museum of Fine Arts, Boston, in the July number of Scribner's Magazine in "The Field of Art." Art prospers commercially but not artistically. "Never before in the history of Japanese art," says Mr. Tomita, "have such liberal prices been paid as now for paintings in Japan. The profiteers, the chief product of the World War, are taking pride in seeing their names attached to the power of money. . . . The popular painters in Japan are nowadays often better off than many business men, and are living wildly extravagant lives in pretentious studio-buildings and mansions. . . . An artist of repute paints pictures whose number of birds, for instance, vary according to the fee deposited; the larger the amount, the more brush-strokes. Such an artist retains a secretary-bookkeeper to supervise two bank-accounts—the one consisting of funds deposited at the time of application for a painting, to be transferred upon the completion of an order to the second account. If one wishes to have a painting executed by such an artist, he must be on good terms with the secretary-bookkeeper, whose 'side income' is by no means small."

Even the second-rate artists are being boomed, and ways and means have been devised to dispose of their productions. For example, "a few admirers (or maybe non-admirers) will form a club for the sake of promoting the financial status of poor artists. The supporters will issue account-books to those who wish to acquire pictures on the easy-payment plan. The picture, however is not delivered until entirely paid for."

"Another way," says Mr. Tomita, "for the second-rate artist to sell his pictures is to tour the country and seek the patronage of the unenlightened country folk. The usual method is to first prepare an album of reproductions of his work in half-tone or colortype. An agent will then visit the prospective district to announce the coming of the painter whose merit is evidenced by the printed album. Later the master himself will grace the town or village with his

presence, always stopping at the best inn, and will graciously paint upon request, for no mean remuneration."

Unfortunately, the popularity of art in Japan at present does not come from a real love and the purchasers are not discriminating. When he asked if a collector enjoyed looking at the pictures he bought, Mr. Tomita was told that he did not, that he was "merely investing in them like everybody else," and was reminded that most people "criticise a picture through the ear," in other words that the purchases were made because of the fame of the painters.

David Harum told us a long time ago that a few fleas were good for any dog—"they kept him from brooding." According to Mr. Tomita picture mounters in Japan are the prosperous Japanese artists' "fleas." It is thus that he describes them and their practices. "To all appearances a humble artisan, in reality a shrewd man of business, the mounter will call on you and, addressing you with the honorific term 'Sensei,' or 'Master,' will ask you to 'give' him one or two of your productions, always remembering to place before the 'Master' the scent of the almighty dollar. If you are already an accomplished artist, the paper-mounter will primarily have to fill the pocket of your secretary. A number of products will be thus 'bestowed' by several artists, and when they are mounted, the mounter will hold an exhibition sale in the room of a large department store, or of an art club in a rich city, where the paintings may be exhibited without danger of loss on his investment. The artists have in this way a sort of free advertisement. Should you, not being an established painter, treat a mounter as you would like to, you will feel a cold breeze blowing upon you which comes from nowhere in particular." Alas! Alas! And this is prosperity!

A BILLBOARD
VICTORY

The Bronx Parkway Commission, New York, has accomplished a double benefit in its transformation of the Bronx River Valley between the Bronx Zoological Park and White Plains; first by reclamation of the land for a parkway, and second by the successful elimination of long rows of ugly billboards.

How the latter was accomplished has been explained by Mr. W. W. Niles, vice-president of the Commission.

"The Bronx Parkway Commission," he says, "secured title to the property by purchase and immediately thereafter demolished the billboards. . . The Commission was not able to accomplish anything by way of public sentiment except with regard to certain billboards which were maintained by and were upon property owned by the New York Central Railroad Company. Upon the demolition of the adjoining billboards upon the lands of the Commission we presented the matter to the Railroad Company and, yielding to our urgent demands, they caused the billboards upon their own premises to be removed."

This was a distinct victory and due credit should be given the New York Central Railroad Company for co-operation.

A TEXAS
WAR
MEMORIAL

Pompeo Coppini, a Chicago sculptor and a member of the Western Society of Sculptors, has

been given the contract to erect a war memorial on the campus of the State University of Austin, Texas. The work will cost about \$250,000. It is the gift of Major George W. Littlefield, of Austin, who desires to pay a permanent tribute to Texas and memorize the supreme sacrifice made by American soldiers in the Great War.

Mr. Coppini's design will have architectural and landscape setting. The memorial when completed will stand at the south end of the campus of the University of Texas. It will have a frontage of 100 feet extending 200 feet back to the main building of the University which will be connected with the monument by a short wide road bordered by a scheme of terraces, fountains and Italian gardens.

It will stand on two elevations. On the lower to the front there will be a basin 50 feet wide and 72 feet long fed by a waterfall from one of the basins of the upper elevation, 50 by 35 feet long, where the main group, 24 feet in height, is located.

The main group, Columbia, the figure of a woman with flaming torches guarded by male figures representing the Army and Navy, will stand near the prow of an alle-

gorical Ship of State drawn by three sea monsters mounted on gigantic sea horses, representing the sea power of the United States.

Around the lower basin forming the court of honor, are to be heroic statues of southern heroes, the military leaders in the civil war, Gen. Robert E. Lee, Gen. Albert Sidney Johnson, and the statesmen John H. Regan, post master general of the Confederacy, and ex-Gov. Hogg, both Texans. Decorative bronze tablets on the back of the main group will hold the names of the boys from the University of Texas who died in the war. Two pillars and architectural devices will aid in carrying out the scheme.

It will require seven years of Mr. Coppini's time to complete the sculptural work.

Mr. Coppini was the originator of the temporary sculpture memorial to have been erected in Grant Park during the period of the war. Together with E. H. Bennett, the architect, he submitted designs which were accepted and were to be executed at a cost of \$50,000. But just then the government stepped in forbidding the erection of any non-essential construction costing over \$2,500, and the committee was compelled to put their plans aside. However, the sculptor is a member of the committee for the erection of a permanent memorial.

L. McC.

A COLONIAL
HOUSE FOR
BOSTON
MUSEUM

In the purchase of portions of the Jaffrey House, of Portsmouth, N. H., with their interior fittings, the Boston Museum of Fine Arts has taken an important step toward a collection of the decorative art of the Colonial period in this country.

Jaffrey House was built in 1730. It is an early example in the Georgian manner, showing the adaptation of English contemporary style but expressed in wood, the material most easily obtained in the Colonies. It is the earliest eighteenth-century house of wood in Portsmouth, and dates but ten years later than the famous Warner House, which was built of brick believed to have been imported.

The house has been neglected, but there were rooms of excellent panelling and with the fine stairway these have been removed and will be set up in the Museum.

ITEMS

Rowena Meeks Abdy was awarded a silver medal for a group of three charcoal drawings shown in the Spring exhibition at the Palace of Fine Arts, San Francisco. One of these drawings pictured a little port of Camden, Maine; another was a view across the house tops in Albany, N. Y., showing the Hudson River in the middle distance, with beyond the Adirondack Mountains outlined against the sky. The third, reproduced on page 354, had as its subject, a row of old willows grown from slips brought from France 110 years ago, at San Juan Bantista, California.

Mrs. Abdy will be remembered as the joint author with her husband of that delightful artist travel story, "On the Ohio," which she most charmingly illustrated.

In the sequestered courtyard of the print room at Goodspeed's Bookshop, Park Street, Boston, a little exhibition has recently been held of garden sculpture by Louise Allen. Among the works shown was the charming little "Tom, Tom, the Piper's Son" (who stole a pig and away he run) reproduced on the opposite page, a figure quite appropriate for the purpose of a fountain, and delightful in fact for any purpose. Another was "A Boy with Shell," which has been described as full of childish grace and piquancy. A third was "Pippa Passes," likewise lovable. This gay, blithe note in contemporary sculpture is very welcome. Louise Allen (Mrs. Hobbs) has recently completed a war memorial tablet for Gloucester, Mass., where she has her summer studio.

James Earle Fraser, sculptor, has been awarded the commission for the John Ericsson Memorial to be erected in Washington, D. C., on a triangle just south of the Lincoln Memorial, in Potomac Park.

The design is chiefly symbolic. A portrait figure of the Swedish-American inventor is seated at the square base of the monument, surmounting which are three symbolic figures—Vision, Adventure, Labor—grouped around the Norse mythological tree "Yggdrasil," and typifying the mind and genius of the man.

The project for the Ericsson Memorial originated some years ago when Congress appropriated \$35,000, with the understanding that the Swedes of America should raise the rest of the requisite amount. The war intervened and action was delayed. Later, however, the Swedish societies all over the United States named a committee of fifteen to represent them and the necessary \$25,000 was raised.

Louis Orr has made three remarkable, large size etchings of Rheims Cathedral. Mr. Orr is said to be the only American whose work has been accepted for the French National collection; he was commissioned by the French Government in 1917 to make etchings of the Rheims Cathedral, which at that time was in danger of complete destruction on account of the constant bombardment of the German guns. In carrying out this commission, the etcher more than once narrowly escaped death. Mr. Orr has presented sixteen sets of these etchings to the sixteen largest chapters of the American Red Cross in the Mountain Division, and he has generously given one set to The American Federation of Arts. One of these etchings of the interior is reproduced in this number of our magazine on page 367; the other two picture the Facade and the South Side and Ruins of the Archbishop's Palace.

The City Art Museum, St. Louis, announces its fifteenth annual exhibition of paintings by American artists, September 15th to October 31, 1920. This exhibition is open to all artists. Works will be collected in Boston, New York, Philadelphia, Chicago and St. Louis. Entry cards may be obtained by applying to Mr. R. A. Holland, director of the City Art Museum.

Orlando Rouland's portrait of John Muir has been purchased by Mrs. E. H. Harriman and presented to the National Gallery in Washington. Twenty portraits by Mr. Rouland were recently exhibited at the Rochester Museum, the Arnot Gallery at Elmira, and in the Public Library of Syracuse.

BOOK REVIEWS

NEW IDEALS IN THE PLANNING OF CITIES, TOWNS AND VILLAGES.—BY JOHN NOLEN. American City Bureau, New York City, Publishers.

This little book, by one of the foremost of our American city planners, was prepared and set in type for the Overseas Army, A. E. F., by the Department of Citizenship, Army Educational Commission, but before it was actually printed word came that the men were being so rapidly returned to their homes it could not be used. The American City Bureau stepped forward and completed the work, most fortunately, as this is a very valuable and much needed handbook on the subject of town and city planning.

It is amazing how much is comprehended in so small a space. Mr. Nolen not only treats of city planning from a professional standpoint, but from the standpoint of the citizen, he tells what it is and what it should be; how it is done and how to go about doing it, he deals separately with the several features of city planning, he explains its cost and its money value, he tells how cities have secured the necessary publicity to put a plan through and he suggests most excellent ways for arousing interest, he tells why America lags behind and what the people want, he draws a sharp distinction between utility and beauty and demonstrates the possibility of uniting the two.

Furthermore, at the close of many of the chapters he gives important lists of references of published authoritative works, and he tells where various forms of city planning and improvement have been carried out successfully and where unsuccessfully in order that the reader may see for himself if he so desires.

This is in reality a book stimulating good citizenship as well as art in city planning and we commend it most heartily to all our readers.

THE NATURE OF LANDSCAPE.—BY SAMUEL LATTA KINGAN. Privately printed but obtainable through A. C. McClurg & Co., Chicago.

The author of this book, which is beautifully printed and charmingly illustrated, is a lover of landscape—a student of nature, and it is his own philosophical thought



TOM TOM, THE PIPER'S SON
FOUNTAIN BY LOUISE ALLEN

The forty-second annual Canadian national exhibition is to be held at Toronto from August 28th to September 11th.

Oklahoma City is proposing to erect a great Victory Arch, designed by Paul W. Bartlett, in association with one of the leading architects of the country, the cost of which will be approximately \$500,000.

Miss Nellie V. Walker of Chicago has been appointed by Governor Lowden member of the State Board of Art Advisors to succeed Albin Polasek.

Mr. Wayman Adams has lately painted a portrait of Vice-President Marshall for the State House at Indianapolis.

concerning the outdoor world and its interpretation through art that finds expression in this attractive volume.

In his introductory note, he says: "I do not pretend to have settled the principles of landscape; much less do I offer this essay, fragmentary as it is, and anything but complete as a presentation of the subject. I have attempted merely to set forth some of the elements which have appealed to me as being fundamental and always indispensable, and this too quite without regard to the singularities of composition or manner of publication."

The author does not theorize, but thinks aloud, and those who are interested in the philosophy of art and its relation to nature will be glad to be admitted into such comradeship as this book offers in this particular field.

Mr. Kingan has chosen as illustrations, paintings by William Keith, Leonard Ochtman, Gardner Symons, Ben Foster, Henry W. Hanger, William Ritschel, Charles H. Davis, Dwight W. Tryon, George Inness, Charles Melville Dewey, Albert L. Groll, Birge Harrison, J. Francis Murphy, Ernest Lawson, all of which are included in his own private collection.

THE SYNTAX OF ART, RHYTHMIC SHAPE.—BY MAXWELL ARMFIELD. The Greenleaf Press, Berkeley, California, publishers.

This little book on design is the first of a series of hand books under the general title of "The Syntax of Art." In treating of the rhythm of shape it deals with each of the ways of combining the elements of design and presents illustrations of simple patterns arranged in logical sequence according to complexity. The basis of the teaching set forth is that no fundamental difference exists so far as procedure goes between the various crafts such as painting and music, and that although some people may be able to manipulate figures by instinct without the use of rules conscientiously applied the rules exist just the same and a knowledge of them tends to a finer type of accomplishment. These rules which Mr. Armfield sets forth are simple and as he says, any one can learn them, but he wisely hastens to explain that this does not mean that all art is simple or that a good designer can be produced in six

lessons or by merely reading a book. Some people, he remarks, start talking about self-expression directly law is mentioned in fear lest you make them automata; whereas if the truth were known the more attention paid to the kind of self that was expressed and the less to merely expressing it, the better off we should be in the long run. The sub-divisions of this little book are rules, order, symbolism, elements, the threefold rule, repetition, centralization and symmetry, with a second part devoted to symbolism, and distortion.

Mr. Armfield is well known both as a teacher of design and a designer.

EIGHTH REPORT OF THE COMMISSION OF FINE ARTS.—Printed at the Government Printing Office, Washington, D. C.

The Commission of Fine Arts has lately issued its Eighth Report, which is a handsome volume of 140 pages, dealing specifically with the future development of Washington; art in its relation to the Great War; memorials, monuments and statues; public buildings and grounds; parks and parkways, bridges and cemeteries—not merely in Washington, but in other cities of the Union.

The report is elaborately illustrated and will be found of permanent value, both as a historical document and as a report of national progress in the arts. Those desiring copies should apply to their Senator or Representative in Congress as the report is not for sale.

The Victoria and Albert Museum of London has recently issued two interesting publications; a little book containing drawings and photographs of the panelled room of carved pinewood from 26 Hatton Garden, which are now in the Museum, and the original manuscript giving the accounts of Chippendale, Haig & Co., for the furnishing of David Garrick's house in the Adelphi, presented to the Museum by Mrs. H. Sibthorpe Barlow.

Mr. Henry Hudson Kitson has modeled a statue of a typical "Pilgrim Daughter" for the Centennial celebration to be held at Plymouth, Mass., this year.

THE AMERICAN MAGAZINE OF ART

SEPTEMBER, 1920

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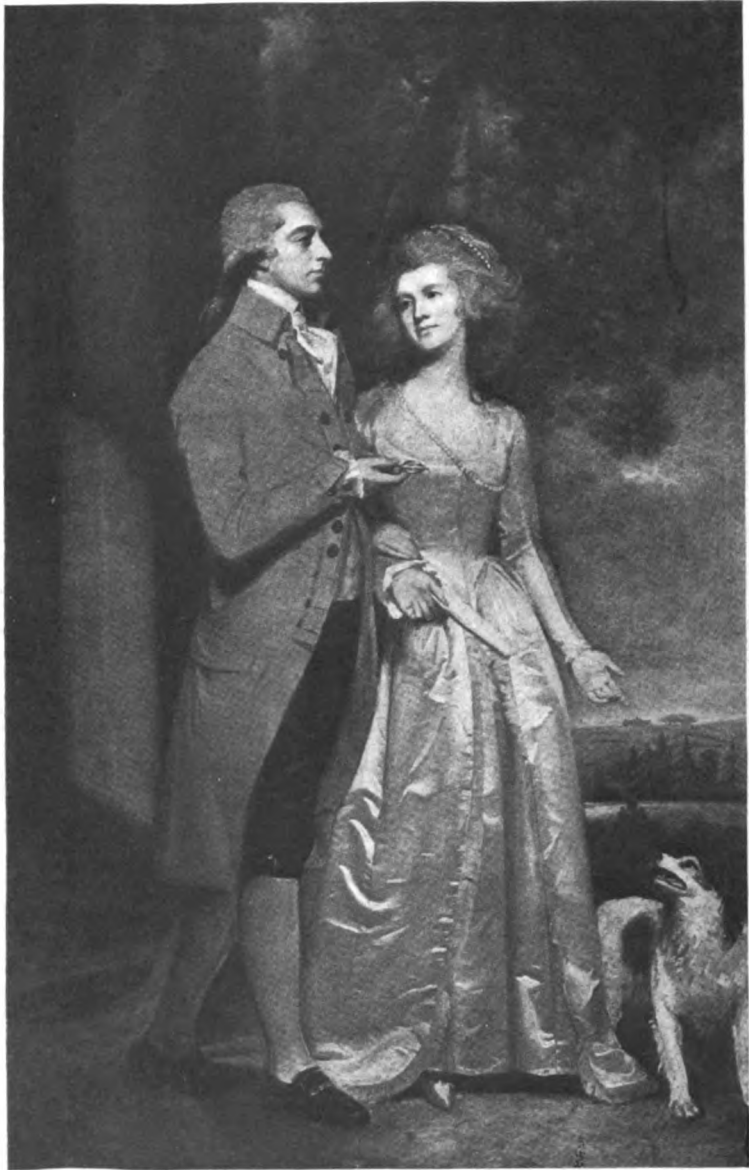
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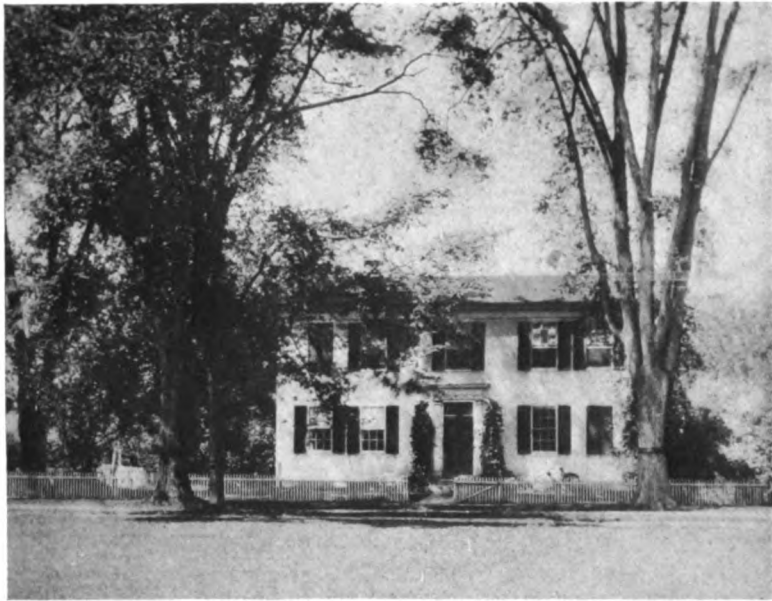
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SEPTEMBER, 1920

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HOUSE OF PROF. YOUNG, DARTMOUTH COLLEGE, HANOVER, N. H.

HUNTING OLD-TIME WALL-PAPERS

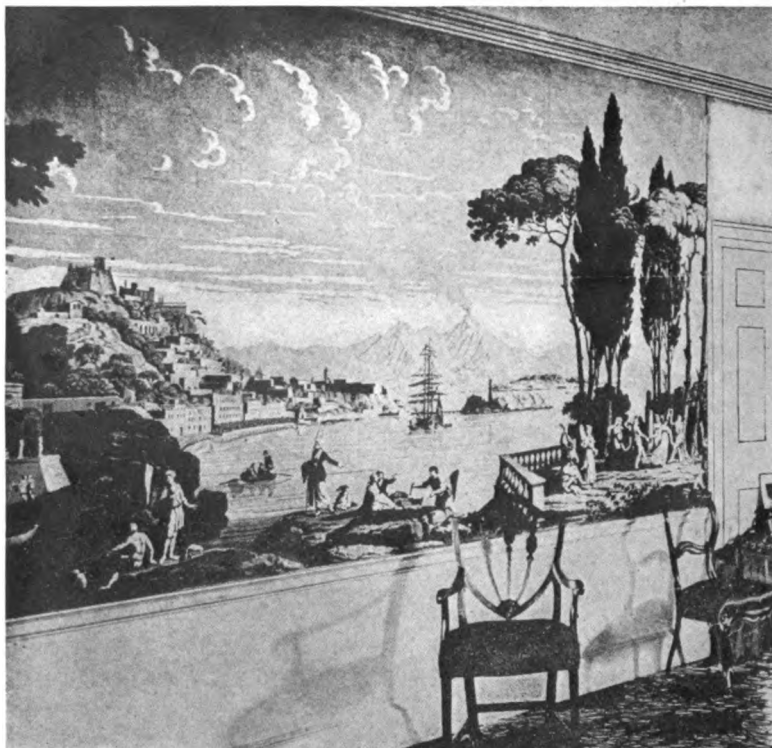
BY GRACE LINCOLN TEMPLE

THREE summers ago, accepting the invitation of a friend to motor with her in New England, we determined to "hunt something" as we went—believing that in having a definite object as you go, you not only learn more about it, but also enlarge your grasp of other accompanying things.

This time, deliberately choosing among our interests in the early belongings of the New England people and the furnishings of their homes, we decided that we would search for the houses where still exist some of the old-time scenery wall-papers, which enriched their rooms in Colonial days.

The choice was made because we had just read the only book to be had on this subject, "Some Old-Time Wall-Papers," by the late Kate Sanborn, who is probably best known through her "Wit of Women" and "Adopting an Abandoned Farm."

We were drawn toward the less generally sought-out places and felt that to start aright we should first see the pictorial paper in the house at Hanover where Miss Sanborn first saw the day. "For although," said she, "I was a native of New Hampshire, I was born at the foot of Mount Vesuvius," referring to the Bay of Naples paper on the walls of her home. So to Hanover we went.



"BAY OF NAPLES" PAPER FORMERLY IN THE RECEPTION ROOM OF
DUNBAR HALL, PHILLIPS ACADEMY, EXETER, N. H.

We found that Professor Sanborn's house had been taken down to make place for Sanborn Hall of Dartmouth College—but the portion containing this wall-paper was fortunately preserved.

Once inside this room, we too felt the spell of its pictured walls. Familiar places were recognizable in the panorama of the paper. It was a wall full of interest done in good tones of varying grays and made a continuous picture around the room with no repetition of scenes.

This same Naples paper, imported for this house in 1810, was used also in a house in St. Johnsbury, Vt., and at Phillips Academy, Exeter, N. H., in the reception room of Dunbar Hall, but the latter was unfortunately destroyed when the building was burned some ten years ago.

After seeing this Sanborn room, we then tried to find a paper known as "The Seasons," which the Sanborn book refers to as in the home of a Professor Young of Dartmouth, and to our dismay we were

told the house had been torn down in 1902. But we asked if the paper had been saved and, if so, where could it be seen.

It was finally located but found to be in fragments in the loft of one of the College buildings. It had been much prized, however, and so removed from the walls with utmost care. But so difficult a task could only result in considerable tearing and marring of the paper, even in having some of the plaster adhere to it. The necessary soaking or steaming process for its removal had caused the paper to separate into its original sheets, of about eighteen inches square, in which these earliest-of-all wall-papers were made. Its excellent drawing at once attracted us, and its coloring was seen to be a warm-toned French gray, more roseate than that of the "Bay of Naples" paper. We lingered to put a few of the squares together—enough to discern fields where gleaners were binding into bundles the ripened grain, while others tossed the bundles on to well-loaded wagons drawn by

fine farm horses—enough to see, it was the "Summer Season." But time pressed and reluctantly we left, wondering about Spring and Autumn and Winter—if any parts of them were missing and what was to become of these loose "scraps of paper."*

A house in Windsor, Vt., where once President Monroe was entertained, was next hunted out, for it contains a scenic paper put on when the house was built in the very late eighteenth century. The scenes set forth in it were most foreign in character, representing apparently no one place, nor one type of architecture, for while there were Doric buildings and detached Corinthian columns, partly in ruins, there were also Gothic castles; and an ancient type of ship on the waterway in the foreground, suggesting those used long ago on the Mediterranean, and in the distance there were mountains, partly snow-covered, that might have been the Alps. Probably the artist intended his composition to be reminiscent of Classic buildings and their Italian surroundings. This paper was also done in grays, but a bluer, and so colder gray than the "Bay of Naples" and "The Seasons" papers.

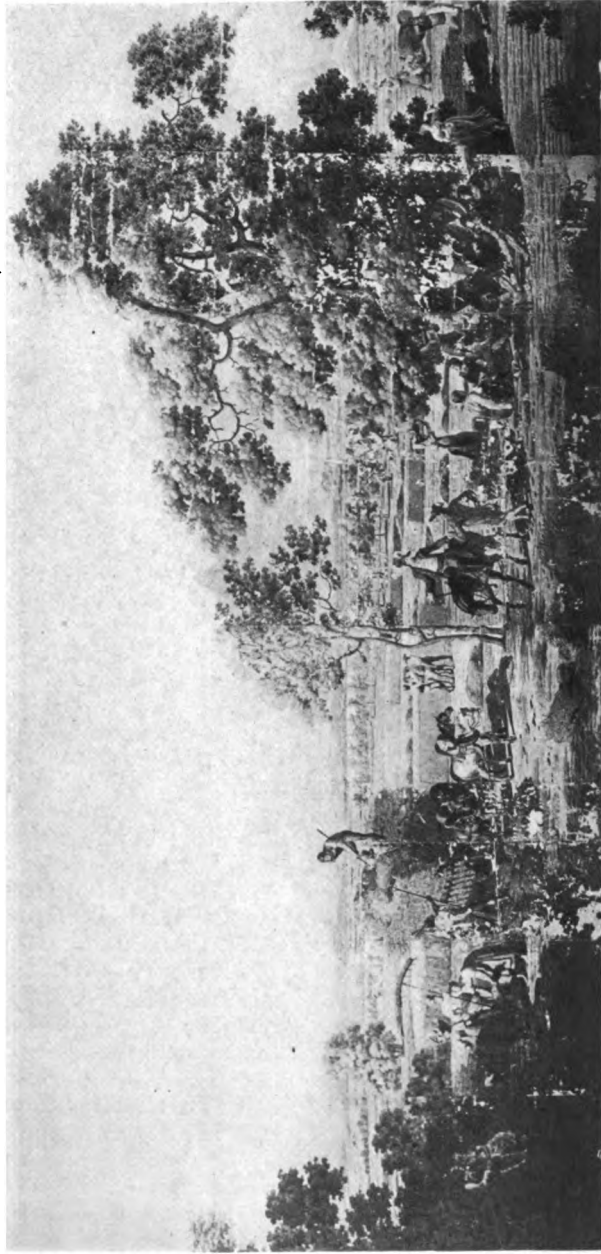
All through the Connecticut River valley are houses, from the humble story-and-a-half frame dwellings, to the more stately mansions, with column-carried pediments and finely proportioned panelled woodwork within, possessing rare and delightful examples of these more than century-old wall-papers. Not all unfold continuous panoramas of landscape and architecture on so large and grand a scale as the foregoing, but some that have little scenes, confined to small medallion-shaped spaces, which are repeated at regular intervals on the wall, as in a mansion in Claremont, N. H., where the paper, put on prior to 1797, had in these little scenes, groups of people masquerading as shepherds and shepherdesses, idling among the trees and shrubbery of their rustic surroundings.

*Two years later when motoring through Hanover, the author of this article found these little squares of wall-paper still lying in the same useless pile and begged the privilege from the college authorities of piecing them together. The privilege was readily granted. After much toil the work was accomplished and the Four Seasons were once more to be seen completely pictured, not a single section being missing. After this labor of love was finished and the great picture puzzles together, the photographs which we reproduce herewith were made.—THE EDITOR.

The repetition of these scenes, geometrically, on the wall, resulted in apparent stripes and spots—the spot being the picture. In this case, lest one scene become too monotonous, by constant repetition, it was alternated with another of about the same dimensions and character, and these major motives were further relieved by a lesser, of secondary interest and size. This paper was most pleasing in its beautifully mellowed toning of wood-browns on a subdued, old-ivory ground; and it was crowned with a narrow conventionally garlanded border having a simpler border at the wainscot line. In both of these a most detectable, true French blue was introduced in the little vases and devices between the garlands, giving just the needed life and contrast.

Another paper of this geometrically designed type, was seen in an old brick house a few miles from Claremont. It was put on in 1788 and though of most delicate grays on a pearly-colored ground with touches here and there of clear, crisp green and rose, and lavender and blue, it had faded hardly at all in the hundred and thirty-one years it had stood there. Had we the secret of this dye-making today, what would it not mean to our industries! The miniature scenes, repeated often, were separated by stripes of delicate leafage and had in them sportive little people—a happy lad and lassie flying through the air with much abandon, propelled by tiny wings. As if impatient of the then-to-be-developed wonders of aircraft travel of today, they had donned their own wee wings and flown off in a spirit of "what care I?" Very merry and pleasing was this little picture, reflecting in its own slight way, the care-free joys of Trianon days.

Later on we motored to the town of Sudbury, Mass., midway between Boston and Worcester, where is situated the "Wayside Inn" of Longfellow fame. A night was spent in this old hostelry which, years ago, sheltered General Lafayette, and as we chatted in the ancient tap-room, with the proprietor, ready with anecdotes of bygone days, he offered to show us the Lafayette room (which privilege we had longingly awaited) where still is the very paper that adorned its walls on the famous night when the French hero slumbered!



THE SEASONS—SUMMER—PAPER FORMERLY IN HOUSE OF PROF. YOUNG, DARTMOUTH COLLEGE, HANOVER, N. H.

there. The coloring was light and quiet in tone and the pattern simple—a scrolling vine arrangement of the Canterbury-bell, gracefully combined with feathery foliage—"unpretending" as the English say—but satisfactory in its very simplicity for a bedroom wall.

Close to Sudbury lies the little village of Wayland, where we were most anxious to see a pictorial paper of the panorama type—known as "The Lady of the Lake"—in the Hayward house. We suddenly became timid, lest the intrusion of a visit might disturb the busy talented owner, but such fears were quickly dispelled by the cordial greetings of Mrs. Hayward, none other than the genial Beatrice Herford herself. She even seemed pleased at our interest and told us of her own fondness for this old, old paper, and how she had frequently pasted back any of its wayward edges.

There was in it a distance of Scottish hills, some forest-clad, others with bold, jutting, craggy peaks above more gentle slopes. On one of the turf-grown hillsides was shown the "gathering of the clans" and beyond many horsemen followed the hounds—illustrating "The Chase" as told in the first canto of the poem.

"A hundred dogs bayed deep and strong,
Clattered a hundred steeds along."

On another wall, more hills partly encircled the silvery waves of Loch Katrine, and barely disclosed the "Wooded Isle." In her frail skiff the lovely Ellen, of sylvan grace and stately mien, having left its willowed edges far behind, was approaching the opposite side of the lake when, lo!
. . . by a sudden sound,

"The maid alarmed with hasty oar,
Pushed her light shallop from the shore."

and there the Hunter

"Stood concealed amid the brake
To view the Lady of the Lake."

This interestingly-storied paper is also used in a house in Milton, Mass. The story part is all in grays—the only other coloring being in the dado effect, a design of a balustrade in white on a deep green ground.

We were fortunate in locating another of our "quests," near Worcester, in the town of Leicester. This time a paper known as the "Alhambra" pattern—very different from the others—for it had regu-

larly and closely repeated little rectangles, each containing one or two scenes, suggestive of the Alhambra; one showing the famous fountain in the Court of the Lions, the other the interior of one of the richly decorated halls. Moorish "horse-shoe" arches, carried by slender columns, framing these little panels, had upon them a wealth of elaborate, interlacing ornament, picked out in the true Saracenic colors, prescribed by the Koran, blue, vermilion and gold, much gold that still remained untarnished.

But one of the most interesting and really beautiful of all these old-time pictorial papers was seen in Thetford, Vt. It was put on the parlor of this house in 1818, having been brought over from France by a sea captain, for a wedding present; for so rare and choice were these papers in those early days that a bride was proud and fortunate to have one for her best "front room." Such a one was numbered among the wedding gifts of Dorothy Quincy, bride of John Hancock in 1775. It is still to be seen in her Quincy home, now owned by the Colonial Dames of Massachusetts.

This paper, in the Thetford house, at once captivated and held us by its pure charm, charm of color, charm of theme, and charm of rendering. It set forth in one broad panorama the French city of Lyons on the river Rhone, remarkably engaging in all its pretty detail and artistically portrayed in alluring color—great sweeps of pleasing tones. Color—full and rich—in places almost scintillating—very varied withal, yet never garish—so much pure harmonious color that one was really joyous in its midst.

On the unbroken wall, opposite the door, buff-hued buildings of the city stretched in an interesting and perfect perspective from corner to corner, interspersed occasionally by groups of green Lombardy poplars, making a nearly horizontal and delightfully varied band, as it were, which formed the focal mass of the whole wall composition. This was reinforced below, by an embankment bordered with a row of trimmed plane trees, in stiff procession, just as one sees them on the promenade by the lake at Lucerne. And below this fortifying embankment, the broad sweep of the river made the semblance of a second horizontal motive in the wall composition, its color



SECTION OF PAPER FORMERLY IN THE YOUNG HOUSE, HANOVER, N. H.,
 LIKE THAT IN HOUSE AT WINDSOR, VT.

being that exquisitely softened blue of the Swiss waterways and lakes, a true aquamarine, a shade seen only in mountainous countries. The expanse of the river was enlivened by many crafts of ancient pattern, plying hither and yon—some for the river trade laden with much produce—others purely for pleasure, as house boats, canoes, even a floating bath house. On the lower shore of the river was a foreground of grassy fields and shrubbery, dotted with gaily attired people, some in coats of red, lending vibrant touches to the rich green foliage, its shadows deepened almost to indigo. This lowest horizontal plane was full of incident—here children were at play—there a lovely belle in daintily befrilled frock and poke bonnet with waving plumes.

held converse with a fair cavalier wearing coat cut swallow-tail and high-topped hat; and farther on a comely maiden held her distaff as if having finished her spinning. Above and beyond the horizontal city's varied buildings, there was an undulating and soft hazy-green distance, from which hills arose (the tallest centering the wall), and spreading over all was the azure sky, flecked with fleecy clouds. And as if to prevent, in all this, too prevailing a feeling of the horizontal, the artist had with intention, superimposed now and then a tall tree in full foliage, reaching from wainscot to ceiling, as a vertical and counter motive in the composition, giving thereby the needed contrast in finely felt proportion. On the wall over the very good

Colonial mantel. lay again the river and the city, but with different river activities and different buildings in the city, here a cathedral, there a walled-in monastery, yonder a spire, while the row of dwellings with their several étages along the river promenade showed many fascinating little awnings at the windows and balconies. At one point on the water's edge, a floating wash-house, common to foreign river-towns, attracted the eye; here a toiling woman had blanched her sheets and linen and her "good man" was seen hanging them to dry on the line.

To me, this paper teemed with interest, yet no one motive of either architecture or homely incident was overwrought or aggressive. It was laden with full harmonious color—color delightful to live with—color that included predominating and exquisitely modulated blues, varying up and down the scale, from azure and turquoise to ultramarine, supplemented by cool, mellow, quieting greens in distance and foreground. These contrasted with the ivory and umber-toned architecture, topped as it was in its roofs with softened dull reds—the latter a sort of echo of the occasional vermilion notes in the garments of the personages, and gave to the whole a highly decorative value, making a wall treatment most refreshing and enlivening yet in its handling sufficiently controlled and restrained. For a scenic paper it fulfilled the requirements of good design in wall decoration, maintained a consistent unity throughout the entire panorama, both as to scenes depicted, their grouping and the able manner of their handling. It seemed also to have the merit of being drawn by the artist expressly for paper. In other words, drawn for the medium in which it was to be produced, to be and to look like paper, with no thought of its simulating tapestry, and thus free from imitation. Surely productions such as this showing the genuine effort of real genius and skill are worthy of admiration, of study—and a "quest."

Not all scenic papers were as successfully and as finely composed as this, with the thought in the mind of the designer to make of them a decoratively pictorial wall treatment and not a picture pure and simple. But therein lies the skill.

Some skill had also to be used in applying

these scenic papers to the walls, to assure proper spacing and centering, so that some one of the principal scenes, or buildings or persons should not be cut squarely in two by a door or window. Much difference in the judgment and ability displayed in this particular is to be seen in these old houses, just as today the results of some workmen are better than those of others. But with these early papers, coming in small sections, there was inevitably much more difficulty in hanging than now, when several yards can be unrolled at a time. One writer mentions "much trouble in matching, sufficiently well, the two sides of the face of the little 'God of Love' to preserve his natural expression of roguishness and merry consciousness of power." And again one reads that "the family often joined in the task of making the paste, cutting the paper and putting it on the walls. This even was not beneath the dignity of General Washington, who, with the assistance of General Lafayette, hung on the walls at Mount Vernon, a paper which he had purchased abroad, accomplishing the work in time for Mistress Washington to have the Mansion in readiness "for the morrow's ball in honor of the young Marquis."

The production of wall papers goes back quite far into history, the Chinese being the first to make them, painting and printing them by hand from hand engraved wooden blocks, on hand-made paper, in rectangular sheets of about eighteen by twenty inches. Chinese and Indian patterns were used, some with pagodas, although the "Cultivation of Tea" was a favorite subject. These papers found their way into Arabia, through Chinese prisoners. Later they were carried by Dutch traders from China into the Netherlands and from there exported to France and England; and by about the middle of the eighteenth century, they were brought direct to England from China. Even a little before this, as early as 1735, a few were carried over-seas to the Colonies, and we read of this "Cultivation of Tea" paper being placed in a Dedham, Mass., house in 1763. For the following seventy years and more, many of the Atlantic Coast towns, as well as those inland, had homes rich in the possession of these really beautiful hand-blocked papers, the greater number of them being elaborately scenic in their



THE SEASONS—AUTUMN—PAPER FORMERLY IN HOUSE OF PROF. YOUNG, DARTMOUTH COLLEGE, HANOVER, N. H.



THE SEASONS—WINTER—PAPER FORMERLY IN HOUSE OF PROF. YOUNG, HANOVER, N. H.

character. Soon after their importation from China to the Continent, England and France began manufacturing them, much rivalry existing; and it is said "England advanced in the art of paper making during the time the French were planning their Revolution, and that the importation into France of papers was checked by a heavy tax, so that they became a precious and costly possession. They were often sold when the owner was leaving a room" as, evidenced by the following advertisement: "Dec. 17, 1782, To let:—large room, with mirror over fire-place, and paper, which the owner is willing to sell."

This is better understood since we know that papers then were sometimes mounted on canvas and hung loosely on the walls.

It was not until nearly the end of the eighteenth century that improved methods for the manufacture of wall-paper in strips, and finally in rolls, so familiar to us, made a basis for the gradual development of so

important a factor in our home furnishings of today.

With hundreds of machine-made patterns to make choice from now, it is hard indeed to realize the great amount of time and labor required (to say nothing of patience) to accomplish with these little sheets a complete pattern for a single room of these earliest wall-paper hangings; and it is almost impossible to believe the actual fact that some of them—like the well known "Cupid and Psyche"—took fifteen hundred blocks to produce, while the famous "Eldorado" required eighteen hundred, and one known as the "Chasse au Sanglier," more than four thousand. In recent years this "Eldorado" paper and others of which the original blocks had been saved, have been very successfully reproduced by machinery in Alsace.*

There was much diversity in the subjects

*NOTE.—Many of these it is understood were destroyed during the war.

selected for portrayal in these first small-sheeted papers. Some were Biblical, a greater number were taken from mythology, while others showed scenes that were oriental and tropical. Some were placidly pastoral, others graphically depicted the Hunt for Stag or Fox, while still others set forth, with a few recognizable buildings in them, noted cities on a waterway, known as the "Famous Port Series," "Constantinople, on the Bosphorus," "Gallipoli, on the Dardanelles," "Paris, on the Seine," besides those previously alluded to. There was even, later, a paper entitled "Scenic America," (requiring two thousand blocks), showing Boston Harbor, Niagara Falls, and an engaging view of West Point on Parade Day. Some papers told the familiar tales of "Mother Goose" and one had a design of "Little Inns" with swinging signs marked "Travellers Rest" and "Good Ale Sold Here," the latter long antedating our recent legislative measures. No dearth

of themes was there for the imagination and talents of the artist to play upon in designing these fanciful and superb papers of the long ago.

Unfortunately, too few have survived. Some unavoidably destroyed, but alas! some that like their beautiful contemporaries, precious examples of Chippendale and Sheraton, unprized, have been superseded by objects less worthy that often have known no art in their making. Their loss makes it the more to be urged that all now remaining in the homes of early America be retained and safeguarded, or if perchance from necessity they must be removed, that they find their way into safe repositories for preservation, among the treasures of a historical or art museum.

These papers have not only an historic interest for the part they played in our Colonial domestic architecture, but they deserve attention and preservation because of their intrinsic artistic worth.

IMPORTANT ADDITIONS TO THE BOOTH COLLECTION*

BY LEONARD LANSON CLINE

QUITE recently several pieces have been added to the George G. Booth collection of bronzes, pottery, jewelry and modern craftsman work which occupies the main first floor gallery at the Detroit Institute of Arts and overflows out into the corridor. Included in the list are a wrought-iron grille by Samuel Yellin, a work of fascinating intricacy and beautiful design, several small porcelains from the studio of Mrs. Adelaide A. Robineau, a sample of the work of Louis Tiffany and an enamel plaque from the Edward Caldwell Co. More interesting than all of them, and one of the few most important objects in the entire collection, is a baptismal font in silver and enamel which represents the work of several craftsmen and designers. It was taken to the museum and installed after being exhibited a few days at the Society of Arts and Crafts.

The mediaeval practice was to have

expert craftsmen, artists and designers work together on a commission, so that the result of this harmonious collaboration was an object one could not ascribe, save in its various details, to any one individual. Then the arts and the crafts became more or less estranged; the architect did not consult as an authority the sculptor who was to ornament the exterior and the painter who was to adorn the interior of his building, and so on down the line; and the result of this inharmonious lack of co-operation was bad, unbalanced work. Nowadays the practice of the middle ages is become the ideal of artists and craftsmen; institutions such as the American Academy of Rome have been organized with the restoration of the old concord of the various arts and crafts as a principal object; and the baptismal font at the Detroit Institute of Arts is a perfect example of that manner of work.

James F. Woolley was selected as the silversmith to execute the plans, and he has

*This account was originally written for and published in the *Detroit News*.

been laboring at this task for the past two years. All the architectural ornament and raised work is repoussé, pounded out from the inside of the one piece of silver; and this ornamentation is so complicated and so delicate that the execution of it is considered a *tour de force*. It was found necessary

measuring only about a foot in height. Cover and cup are each conical in shape, and each is adorned with a series of six trefoil arches and little columns, with twisted fluting, rather Byzantine in feeling, and enamel rosettes or diamond-shaped panels under and over the arches. The



SILVER AND ENAMEL FONT ORDERED THROUGH THE DETROIT SOCIETY OF ARTS AND CRAFTS FOR THE GEORGE G. BOOTH COLLECTION OF INDUSTRIAL ART
 DESIGNED BY CRAM AND FERGUSON (SUPERVISION OF FRANK CLEVELAND), METAL WORK BY JAMES T. WOOLLEY, ENAMEL BY ELIZABETH COPELAND

to have models for the carved work and J. Kirchmayer, the famous wood-carver of Boston, of whose work there are several important examples in the Booth collection, was selected to make them. The enamel work was done by Elizabeth Copeland, and the entire job was executed under the close personal supervision of Frank Cleveland, from the office of Cram & Ferguson.

The baptismal font is not a large piece,

columns of the cup of the font stand free and carry the vertical lines of the central band down to a base of diameter equal to the greatest diameter of the font; and behind these columns the cup tapers down to meet the more gradual ascent of the lines of the conelike base.

In an unbroken line around the lip of the cup is inscribed in Latin a quotation from the Sermon on the Mount; "Strait is the

gate, and narrow is the way, which leadeth unto life, and few there be that find it." (Matt. vii., 14). In bands around the arches on the cover are quotations also in the Latin, from Proverbs: "He that soweth iniquity shall reap vanity," and so forth. And in the arches of the base are inscribed admonitory injunctions from various parts of the Bible, such as "Judge not, and ye shall not be judged" (St. Luke vi, 37), and "Let not the sun go down upon your wrath" (Eph. iv., 26).

The cup itself is in two sections: A thin shell to hold the water which has been left loose at the wish of Mr. Booth, so that by removing it one can see from the inside how the raised ornamentation of the exterior has been wrought by the repoussé method, beaten out from within; and a container for this shell. The columns of the base were not, of course, wrought from the main piece of silver, but cast and applied; the cone-shaped ornamentation at the peak of the cover also was cast. The gold work was inlaid.

Designed from the first for its present position in the Booth collection, the font is a work which, for its purely esthetic qualities, fascinates the observer, and repays a long examination. There is added interest by the manner of its construction; and inasmuch as every artist or craftsman who participated is among the few pre-eminent figures in his line in this country, the historical value is great. Mr. Kirchmayer's wood-carving, "A Christmas in Heaven," the great panel cut from a single block which stands nearby in the Booth collection, was also designed on an explicit commission for the museum. The font takes place, with this piece of Mr. Kirchmayer's, with the Robineau porcelains, the Pewabic pottery, the metal work by Samuel Yellin and Frank L. Koralewsky, with the bronzes by Gutzon Borglum, James Earle Fraser, Bessie Potter Vonnoh and others, and with the magnificent grille designed by Thomas Hastings and executed under the supervision of the late Edward F. Caldwell, as an important object in an important collection.

CATCHING UP TO JOHN ROGERS

BY WALTER PRICHARD EATON

IN the window of a certain rural barber shop, fly-specked and dusty, stands Joe Jefferson as Rip, a small boy playing with his gun, a small girl playing with his hat and tugging at his hair for attention. The plaster has faded to the palest of pinks, faded like the memory of Jefferson himself. I often pause as I go by and think how in a few more years I shall be one of a small band of old people who saw the "immortal" Rip. Yet a few more years, and there will be nobody. This "immortality" is but in our memories. Yet what of the "immortality" of this piece of sculpture, which as you know if you were reared in the America of the later nineteenth century, is a Rogers group? What has become of all the Rogers groups which used to adorn our parlors? Have they been so completely laughed out of house and home that they exist no more? Or are they waiting in the attic a rebirth of interest, to become prized objects of historic and antiquarian

interest? Shall we ever see them displayed in our homes again? I know where six of them are—they are on a double flight of back stairs in the Metropolitan Museum, looking almost as if they were on their ignominious way to the cellar. I always feel like grasping them in my arms and carrying them away, out of that vast jungle and chaos of beautiful things, beside which they do undoubtedly look humble and even ugly; and depositing them somewhere in simple surroundings, in small country libraries, perhaps, in the history corners, beside windows which look out on a village street.

As a matter of fact, our national artistic coming of age, which may very roughly be said to date from the Columbian Exposition, was accompanied by the symptoms usual in such cases—intolerance, scorn of the past, hasty judgment and distorted perspective. We at once began to laugh at the Rogers groups, appraising them by

standards that did not really apply, and ignoring entirely the standards which did apply. The true significance, and the true beauty (for they have, in many cases, a certain beauty) of these groups we did not grasp, and we have never grasped. Perhaps some day we shall. It took us a good many years to appreciate a native maple and hickory Windsor chair.

student can now find in Boston, New York, Chicago, and even much smaller American centers, to envelop himself withal and breathe in as spur and inspiration. It was probably this very absence of academic training or esthetic atmosphere which led Rogers into the paths he took, and made his name a household word in the simpler America of the 1860's and '70's. Consider



TAKING THE OATH AND DRAWING RATIONS

John Rogers was born in Salem in 1829. He received a common school education in Boston, tried various occupations, and was fitting himself to be a mechanical engineer, when his eyes failed him. A chance sight of somebody modeling clay gave him the impulse to try his hand at this work, less exacting on the eyes. He succeeded so well at it that he became a sculptor, a sculptor self-taught, at first without European observation, without even, no doubt, the "art atmosphere" which a young

his first exhibited group which had a sale and established his reputation. Was it a pseudo-Greek Aphrodite, like Powers' "Slave?" Not at all. It was the "Slave Market." It was Uncle Tom's Cabin in plaster. It was abolitionist propaganda. It was American realism. "But," say the esthetes, "it wasn't art." We don't propose to open *that* controversy here—though we could suggest Tolstoi might have said it was art. Art or no art, it was a sculptured group which took its theme from

native life and which brought into the houses where the reproductions were exhibited the tingling interest of reality.

It told a story. Since the 1890's to tell a story in sculpture or painting is to write yourself down as hopeless. It is supposed to indicate a cheap attempt to gain interest by specious "literary" means. Behind this attitude, of course, is the quite

the marine glasses in the hand—a story delicately implied, to be sure, but none the less there. This Farragut is also beautiful and monumental. But its full richness is not grasped until we sense the wind that sweeps the quarter deck as the ship steams up the Mississippi and hear the boom of the Confederate guns.

The Rogers groups were not monu-



THE CHARITY PATIENT

justifiable feeling that an example of graphic art should be primarily lovely in line or color. It should, and the "story" pictures exceedingly often are not. But, in itself, there is not only nothing artistically wrong in a story interest, but, on the contrary, there may well reside in it a heightening and richening of the appeal. The Laocoon is a "story" piece of sculpture. So is the Shaw Memorial. So, for that matter, is the Madison Square Farragut, with the wind blowing the coat flap and

mental. Perhaps John Rogers was ambitious to do monumental work. He tried it on certain occasions (the General Reynolds statue in Philadelphia, notable for a finely studied horse, and a Lincoln late in life occur to mind at once). But quite obviously he was not schooled for such work. He struck his vein at his first attempt—the small group statue, with a distinct story interest, gaining its immediate appeal from its honest realism and extraordinary native tang, and its

secondary interest, to the more thoughtful, from the novelty of such work. I say novelty advisedly. And it is still novelty. Go into any house you like, and save for a bronze Remington bucking broncho now and then, or perhaps a small Daniel Chester French "Lincoln," where will you, even today, find domestic sculpture that draws its inspiration from our actual life?

he was doing anything unusual. When he was almost thirty, he went abroad for two years, and since the bulk of his work which is known to the public was done after his return, the truth of the story that he was unmoved by European or classic art to depart from his chosen ways, is rather evident. He belonged to the New England of the Transcendentalists, and not Thoreau



THE WOUNDED SCOUT—A FRIEND IN THE SWAMP

As remote and unreal as romantic lyric poetry, or, for all their technical perfection, utterly conventional—such are our domestic bronzes. Because he lived in a prime age when nakedness was nasty, and in a simple age that manufactured whatnots out of spools, and because he did not hazard the spell of tradition until his ways were set, Rogers made statues which were composed of the realities about him, thinking less of their beauty than of their significance, and probably quite unaware at first that

nor Emerson could have been more calmly fixed to the individual vision. Naive and parochial, yes—but hence the unrivaled native tang. Being capable of endless reproduction at a low price, these Rogers' groups went into thousands of more or less humble homes, where sculpture was otherwise unknown, and in these homes, even beside the spool whatnots and the haircloth sofas, seemed quite in keeping—as, indeed, why should they not, each figure wearing the clothes and the aspect of the

living men and women of the household? My contention is that this was highly significant, and so far ahead of its time that even yet we haven't begun to catch up to John Rogers!

The trouble is, of course, that we of a later generation have judged these groups by strict esthetic standards, to which they certainly do not conform, though some-

degree that Stephen Foster's songs are folk music. It is much the same type of mind which spurns the "Swanee River," because it isn't a third rate symphony, which spurns a Rogers group because it isn't either a public monument or a "Hand of God." The "Swanee River" strikes chords of homely feeling no symphony can reach. "The Last Shot" or "Union Refugees" or



UNCLE NED'S SCHOOL

times (as in the gown of the mother in "The Charity Patient," for instance) they are not without pure beauty. We have failed lamentably to judge them *in toto*, taking into account the frequent quiet and humble emotional beauty of their story content, their portrait value, and, above all, their significance as a sincere attempt to make artistic use in home decoration of strictly native elements. Indeed, we might almost, without stretching a point too far, call them folk sculpture, at least in the same

"Taking the Oath" strike chords of homely feeling, also, not reached by the loveliest Venus or the most alluring Tanagra figure or the superbest public bronze.

All this is not to say, of course, that even these Rogers groups could not have told their story with greater pure esthetic charm. Doubtless they could, provided John Rogers could have learned his art in Paris and Rome without losing his simple, homely outlook on life. Indeed, certain

of his groups when cast in the original bronze, and especially when horses were employed (as in "Ichabod Crane and the Headless Horseman"), showed clearly that the stuff of a freer art, a more vivid and beautiful play of mass and line, was in him. The best of his more than half a hundred groups and statues had much more than a hint of pure esthetic value. The worst, of course, such as the football group, almost deserve the laughter that has been heaped on them all. But, in the average, their honest realism, their portrait value, their simple, sincere, touching emotional quality of suggested story, was achieved with only enough esthetic attractiveness and technical skill to make them pass muster with the less critical. That fact, probably, and not the fact that they "told a story," is really responsible for their banishment to attic or dust bin by a new and more sophisticated generation. It was a pity, but it was inevitable. John Rogers could not, seventy years ago, (and probably not today), have mastered the technical skill and the subtler taste to make his statues beautiful in a purely esthetic sense, without losing his simple outlook and his naive preoccupation in sculpture with his next-door neighbor's affairs.

But what have we to take the place of the Rogers groups in our homes—I mean especially our middle class homes which cannot afford fine bronzes of the Great God Pan or Marie Antoinette or a Japanese elephant, or other similarly native subjects? Mostly, alas! we have a "period" talking machine case; sometimes a print of the Mona Lisa, and a plaster cast of Donatello's Laughing Boy. The spool whatnot has, of course, gone. So has the gilded rolling pin, and similar atrocities of homemade decoration. But in achieving this much taste, we have lost the creative impulse to achieve objects of decoration for ourselves, a purely negative form of progress; and, in losing the Rogers groups, we have lost something that was actually by way of becoming a truly esthetic, truly beautiful employment in art, for purposes of domestic adornment, of the vital stuff of our own life and nation. In losing that, we have lost something mightily important, because no art impulse can ever be deep and genuine and widespread among

the people which does not connect up with daily life, which does not find its springs in the desire to sense the beautiful in the actual, to glorify life not by escaping it but by embracing it.

When John Rogers made a touching statue of the country doctor, and a statue, too, not without its distinct charm of line and composition, he not only adorned the patients' parlors, he honored the doctor, he made him more significant, he deepened our sense of human as well as esthetic values. That his work, because of its realism, will some day regain interest, as historical data, is of course inevitable, but doesn't greatly interest me. What interests me is, will the *spirit* of his work some day recapture a sculptor with the technical proficiency he lacked, and yet with the naive sincerity and honest, human outlook he so richly possessed, so that "groups" will once more become available for our homes, groups which mirror our lives, our age, in terms of living beauty, and make us realize every time we enter our living room that loveliness need not be a thing apart, that what we are, that what we do, are the just materials of esthetic charm! Until that day comes, and such groups perch atop the period phonographs, I should not be inclined to boast too loudly our esthetic "advance."

The University of Virginia is to have a great outdoor amphitheater, seating approximately 3,600 persons, the gift of Mr. Paul G. McIntire. Plans have been prepared by Mr. Fiske Kimball, head of the School of Fine Arts at the University, well known as an authority on architecture. The site chosen is the front of the Commons and between the Mechanical Laboratory and the Law School. The design follows quite closely that of the famous amphitheater in the Boboli gardens of the Pitti palace in Florence. It is proposed to give open air concerts in this great stadium and to institute an annual musical festival to be held therein. One cannot but wonder how such a stadium transplanted from a Florentine villa garden will be found to accord with the colonial architecture of the old University buildings, among the finest examples of this style extant.



CAMAC STREET

FROM A SKETCH IN COLOR BY ELEANOR PALMER WILLIAMS

THE STREET OF LITTLE CLUBS

BY ELEANOR PALMER WILLIAMS

MUCH has been written of doorways, Colonial and otherwise, yet until very recently few of the hurrying throng, pressing along one of Philadelphia's great thoroughfares, guessed that the narrow gash between tall buildings, called Camac Street, was the real doorway to a bygone period.

The rectangular planning of the city has left in the heart of many blocks, areas which resolved themselves naturally into a net work of byways, courts and alleys.

From the windows of neighboring skyscrapers, one may look down into these otherwise hidden spots, and without much effort, create a mental picture of old Philadelphia, from the rows of small brick houses, with their steep roofs, dormer windows, narrow side-walks and cobbled streets.

Great cities in their growth necessarily obliterate much of historic interest, but it is in such overlooked localities as these,

that reclamation and restoration is still possible.

About twenty years ago, a group of men purchased several of these old dwellings, and by careful renovations converted them into small clubhouses, possessing all conveniences while still retaining their ancient charm.

The pioneers in this enterprise, were The Franklin Inn Club, whose members were important in the literary life of the City, and the Sketch Club, equally influential in sister branches of art.

Thus was introduced into what was sometimes called "Hell's Half Acre," that lump of leaven, which is still at work, and which resulted during the Victory Loan Drive in the name, "The Biggest Little Street in the World," and much consequent notoriety. The club members, however, prefer a more modest title, and affectionately refer to Camac, as the "Street of Little Clubs."

The accompanying illustration shows a close neighbor of the Sketch Club, the Plastic Club founded and maintained exclusively by women artists, and north of these will be found the Poor Richard and The Meridian Club.

In the afternoon, when the sun shines upon the old brick walls, and the roar of traffic on Walnut and Spruce Streets is softened to a drone by intervening buildings, when the peddler of flowers or fruit—or a Hurdy-gurdy man from "Littly Italy," near-by—lingers in the square, one can for a moment drift away to those olden days, when ladies with distended skirts and dainty slippers, and gallants in silver shoe buckles and lawn ruffles, picked their precarious way over these uneven pavements, and knocked at these self same doors.

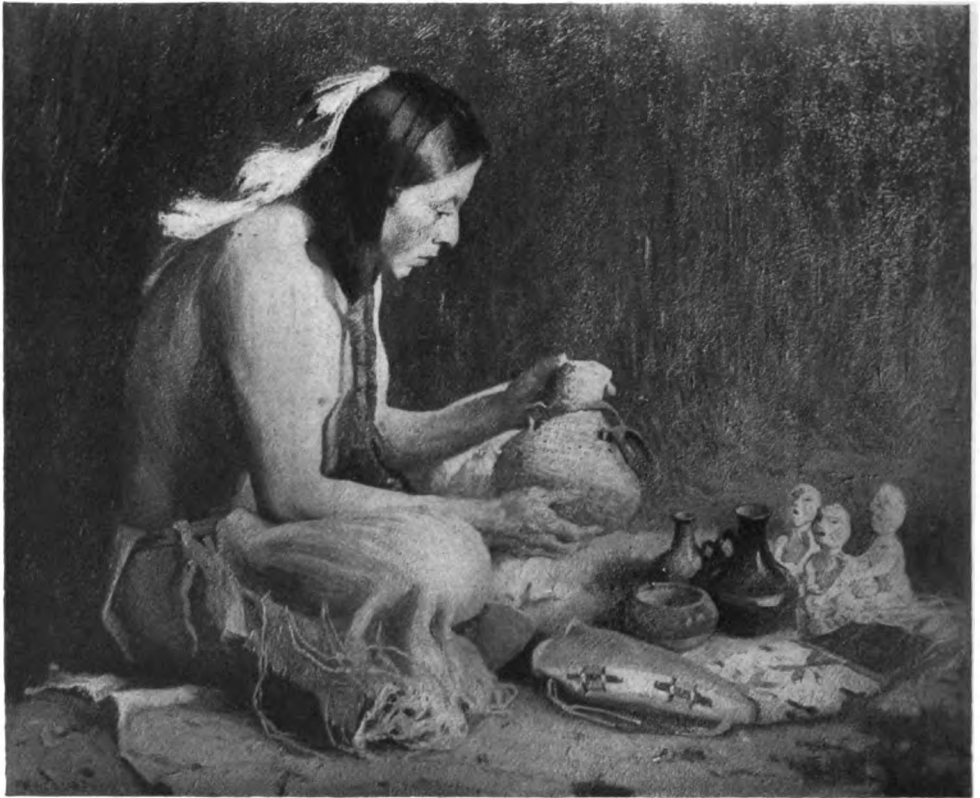
Within these club houses remain, in some instances, the old fire places with their mantels of grayish marble or carved wood. It was around these, glowing with cosy firelight, that many cups of tea were quaffed and bits of gossip exchanged. And now, after four o'clock of almost any afternoon in these modern times, those who possess the pass-word, may find groups of men or women and, although the subjects under discussion may differ, the same old walls still lean and listen, and while the aroma of many cheering cups, mingles into the haze and fragrance of tobacco, books are planned, poems take form, pictures are painted, and dreams of a greater and better city are dreamed, which otherwise would perchance starve from the lack of congenial environment.



MORNING

JULIET WHITE GROSS

AWARDED THE "FELLOWSHIP PRIZE" ANNUAL F. P. A. F. A. EXHIBITION 1920
THE PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA



THE APACHE WATER BOTTLE

E. IRVING COUSE

A PAINTER OF PUEBLO INDIANS

BY ROSE HENDERSON

IT would be impossible to estimate just how much of the growing popular interest in the Pueblo Indians of New Mexico and Arizona is due to the work of the American artists who are painting these picturesque types and discovering for the American public new and appealing characteristics of Indian culture. But it is obvious that the work of these painters has had a tremendous influence in distinguishing the Red man for traits other than his barbarous ingenuity as a fighter of intruding settlers who had unceremoniously taken possession of his ancestral garden patches and hunting grounds. Of these painters there is probably none better known, the country over, than E. Irving Couse, M.A., whose pictures are found in both private

and public collections all the way from the Metropolitan Museum to Santa Barbara, Cal., and who has become practically ineligible as a competitor in annual contests because he has been awarded most of the important prizes offered.

The Indian which Mr. Couse presents is neither the rampant warrior nor the crushed and apologetic being who is sometimes visualized as the true type of this "vanishing race." Indeed, the Couse paintings represent a group of sturdy, primitive people at Taos, New Mexico, who are refusing to vanish with the timorous and apathetic haste which tradition has assigned to them.

In the old walled town of Taos which was a center of population long before the first



E. IRVING COUSE IN HIS STUDIO, TAOS, NEW MEXICO

trader's cabin made a beginning for New York, there are now about 600 Pueblo Indians, living a tranquil, semi-primitive life and enjoying many of the pagan customs of their prehistoric ancestors. The Pueblo Indian being less of a fighter and a wanderer than were the fierce plains tribes has adjusted himself with comparative ease to the restrictions placed upon him by a paternal government. From Mr. Couse's richly colored canvases he looks out upon the world with much of the ancient mystic-

ism of his kind and little of the pallid abnegation or the fiery vengeance which may also be attributes, but not the sole attributes, of his diverse nature.

For almost twenty years Mr. Couse has painted Taos Indians exclusively and he finds in these primitive community dwellers many things wise and happy and essentially picturesque. Against a softly glowing background of sunlit pueblo walls and green hill slopes a Taos water-carrier presents an attractive picture of Indian womanhood.



THE POTTERY VENDOR

E. IRVING COUSE

There is something of that world-old grace of youth and graciousness of maturity which must have characterized the first slender maidens who carried the very first shapely water-jars away back in the romantic beginning of things, whenever and wherever that was. Her exquisite jar and richly embroidered shawl are specimens of native art which challenge the best of civilized craftsmanship, and convey a sense of the beautiful which has a large place in the lives of these peace-loving savages. For the Pueblo Indian was not primarily a

fighter, and he built his walled cities and inaccessible cliff dwellings in order to escape from his warring neighbors. Mr. Couse has chosen to present the peaceful side of Pueblo life, and his paintings have found a wide and appreciative public.

In the highly sophisticated atmosphere of a New York studio these Taos Indians are as sublimely self-possessed as in their own rocky canyons or beside their pueblo fires. The paintings dominate the visitor with their glowing, virile figures and silent, sunlit spaces.



KATCHINA PAINTER

E. IRVING COUSE

The slender, light-trunked aspens of the mountains around Taos form decorative backgrounds for some of Mr. Couse's most poetic paintings. The idyllic quality in nature and in the Indian is a thing which this artist treats understandingly. And he says that the Indian is keeping his racial poetry in spite of his seeming change to some of the more prosaic ways of the white man. Names are full of significance to the Pueblo and suggest his love of the natural phenomena about him. "Rushing Wind," "Flying Eagle," or similar epithets still seem appropriate Indian terms by which to designate a young man even though he may be known in English as Gold-Tooth John or Blackfoot Charley. Mr. Couse who is given to wearing a green sweater and who has a comfortable rotundity of figure is called by his Taos models "Green Mountain." Others of the artists are appropriately and unflatteringly named in the descriptive phrasing of the Indian.

Many secret ceremonies are held in the assembly room of the pueblo and marriages which have been solemnized by a Catholic priest are done over in traditional Indian form. Clans are kept distinct and ancient religious rituals are preserved. In externals the Indian is losing many distinctive traits and is of course in danger of abandoning much of his racial craft, his songs, poetry and ceremonies, though artists who appreciate the value and significance of these are making every effort to encourage their preservation.

In his "Katchina Painter," Mr. Couse represents a modern Indian painting on a wall one of the sacred symbols of his ancestors. There is a hint of racial scorn in the mask-like face of the "Pottery Vendor," a straight line against a wall in the midst of his wares, a hint of the sphinx-like reserve which the white man's commercial cunning can not penetrate. Another serene stoic is roasting corn beside a glowing adobe



A VISION OF THE PAST

E. IRVING COUSE

NOW IN THE J. G. BUTLER COLLECTION, YOUNGSTOWN, OHIO

fireplace; another fingers an apache water bottle as he sits before a collection of painted jars and gods.

There is vigorous personality in all of Couse's work, and you can hardly mistake his individual modeling of the lithe yet massive back and shoulders of a crouching buck. He is fond of these sinewy, squatting figures, and the pose is typically Indian. Mr. Couse knows the Pueblo intimately and portrays him with an arresting sureness of touch. In his beautiful Taos home the artist is on the friendliest terms with his models.

Some of the Indians take up painting and do interesting work as long as they

stick to the hereditary primitive symbolism. As a realist the Indian painter is a failure. Mr. Couse has in his studio some fine examples of the simple symbolic effects. He says that the Indian is a natural cubist, and often in his paintings he represents a battle field by many prints of horses' hoofs and many dots with tails, indicating bullets. This means a "heap big fight" to an Indian. One of these crude drawings with highly simplified but rigidly matter-of-fact horsemen was done by Rain-in-the-Face, a famous warrior of the Custer fight.

Mr. Couse's home in Taos has been made from a quaint old Mexican convent and the original architecture has been carefully

preserved. A perfect type of the old Spanish doorway with a mission bell in the open belfry admits one to the long L-shaped porch with its vines, hollyhocks and splendid view of the valley and mountains to the east and south. Inviting seats, thick adobe walls, Indian rugs and pottery and the vast open spaces of sunlit New Mexico make this vine-covered porch an ideal retreat from the drowsy life of the village street beyond the old Spanish doorway. Painting pictures seems the only really appropriate occupation in a place like this.

The charming interior has been kept spacious and Spanish and an especially fine studio is provided where Mr. Couse works for at least six months every year. The Mexican fireplace is a comfort as well as a decoration for the extremely high altitude of Taos makes a fire welcome even in mid-summer evenings. A new terrace

and sun dial have been added recently, done by Mexican workmen in the rough adobe finish which correspond with the whole house. The place was formerly owned by an old scout of Kit Carson's and Mr. Couse bought it from him. It is a low-rambling, fascinating structure, in keeping with the old-world atmosphere of the whole village.

Mr. Couse was born at Saginaw, Mich., September 3, 1866. He studied at the Art Institute of Chicago, at the National Academy of Design, New York, at the Academie Julian and Ecole des Beaux Arts, Paris. He is a member of the American Water Color Society, the New York Water Color Club, the National Academy of Design and the Taos Society of Artists. He also belongs to the Lotos, the National Arts and the Salmagundi Clubs of New York.



MONHEGAN SURF

FREDERICK J. WAUGH

TOLEDO MUSEUM OF ART

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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THE NATIONAL GALLERY OF ART

The setting aside of the National Gallery of Art as a separate unit under the Smithsonian Institution with a director and staff and an appropriation from Congress for its upkeep, is an event of much importance—a step toward a long cherished desire for recognition by the Federal Government of art as a factor in National life and the development of a National Gallery of Art on a basis worthy of our great nation.

The appropriation made by Congress was extremely modest, but it is the first time that Congress has ever made an appropriation primarily and solely for art. Heretofore, the National Gallery of Art has been a ward of the Smithsonian Institution—a mendicant existing on charity. It now stands on its own feet and though its collections still occupy borrowed quarters in the National History Museum, it has a dignity and position which it did not previously possess.

Mr. William H. Holmes who has been appointed director has for some years had charge of the National Gallery's collections, undertaking this work in addition to his duties as head of the Department of

Anthropology without extra compensation. He is not only a distinguished scientist, but an excellent artist; one of the most skilful and accomplished water colorists in this country; the President of the Washington Water Color Club and an exhibitor in the leading annual Water Color exhibitions; he will now give his entire time to directing the affairs of the National Gallery of Art.

There will be no attempt for the present to upbuild a National Art Museum or to assemble collections of historical significance; but on the other hand there is no intention of limiting the National Gallery's scope to the so-called Fine Arts; the handicrafts, the decorative and industrial arts and presumably the graphic arts will be given inclusion.

The great problem will be that of space, and the only solution for this will be a building. Such a building is an imperative and immediate need, both as a tangible evidence of the National Gallery's existence and in order that those who are inclined to make gifts and bequests to such a National institution may be assured appropriate showing. Such a building need not be costly, nor need it be entirely completed at one time.

For safe-guarding the quality of the National Gallery exhibits an Advisory Committee has been appointed with Mr. William H. Holmes as Chairman and Secretary, composed of Mr. Edwin H. Blashfield, Mr. Herbert Adams, Mr. E. C. Tarbell and Mr. Douglas Volk, to pass upon the acceptability of all works offered.

The National Gallery has made a beginning with the Harriet Lane Johnston collection with which it literally came into existence; the William T. Evans collection of American paintings; the most recently added Ralph Cross Johnson collection and at some early date in the future a series of portraits of military, civil and religious leaders in the World War to be presented by the National Art Committee of which the Honorable Henry D. White is Chairman and Mr. Herbert Pratt of New York, Secretary and Treasurer. It is, furthermore, a permanent beneficiary of the Ranger Fund. Little enough all this may seem when compared with what the American National Gallery of Art should be, but it does not take long to build up

great collections. The Metropolitan Museum of Art in New York has just celebrated its Fiftieth Anniversary; the National Gallery of Art of Great Britain is not yet, we believe, a century old.

The value of a National Gallery of Art at the National Capital is too obvious to need exposition. It would seem to be almost essential as an integral part of the National plant which in such a Republic represents the will of the people, expressed in terms of unity. Washington, furthermore, is the mecca of the tourists, and its citizens are from every state in the Union. It is, therefore, a strategic center for the dissemination not only of ideas but of ideals. A National Gallery of Art in Washington, properly housed and wisely directed, cannot fail to exert the widest and most beneficial influence in the advancement of art and the establishment of a higher standard of civilization.

NOTES

EXTENSION
WORK
TOLEDO ART
MUSEUM

The following interesting account of extension work done by the Toledo Museum of Art is given in a recent issue of the Muse-

um's *Bulletin*:

"The Educational Department of the Museum has sent into the public schools an exhibition of photographs of paintings by American artists in the Museum galleries. The exhibition is opened with an explanatory talk on American art, after which the schools use the collection for two or three weeks. Another collection of the same reproductions will be used in the parochial schools of the city.

"Through the collection, the Museum takes to the children some of the beauties to be found in its galleries, instills in the children a longing to visit the Museum to see the originals, helps to establish a better conception of the big place held by American art today and awakens in them the thought that possibly they too can help America toward better and more beautiful things.

"Most interesting reports come to the Educational Department of the Museum, telling of the way in which the work is used, and asking for other exhibitions.

"Collections of other reproductions and materials are being planned and will be ready for school use within a short time.

"An interesting feature of the educational work this year has been the visits of some of the special schools to the Museums—the blind, crippled, the deaf and mute children, making their second visit this spring. The educational worker has continued the extension work of the Museum in lectures in nearby towns, thus arousing an interest in art, museums, and their activities."

The Toledo Museum of Art has recently received as a gift from the artist, a magnificent painting of "Surf at Monhegan," on the coast of Maine, by Frederick J. Waugh, which is to be found on page 405 of this issue.

THE
NASHVILLE,
TENNESSEE,
ART
ASSOCIATION

The first year of the reconstruction period finds Nashville active along similar lines of development as most other American cities. The War Memorial must be built! The memorial spirit must express itself in some tangible way—either by monument, memorial or municipal building, park or bridge, etc.

As President of the Nashville Art Association and Chairman of the Art Commission of the City of Nashville, I have kept before all organizations considering building such monuments the wise counsel and suggestions issued in bulletin form by the War Memorial Committee of the American Federation of Arts.

In a meeting in the interest of a county memorial to be erected, I had the two organizations register a protest in mass-meeting against the usual "Stock Soldier"—urging that time be taken for further consideration and only a worthy design accepted.

Nashville's greatest civic achievement since the building of the State capitol by Strickland about seventy years ago, which had the approval of the convention of the American Institute of Architects which met in Nashville last year, will be the building of the Capitol Annex to house the Supreme Court of Tennessee, the Memorial Building and Victory Park.

This important group will lie in the immediate vicinity of the Capitol—forming the civic heart of Nashville. As a member of the Advisory Committee to the State War Memorial Commission, I wrote President Robert de Forest for suggestions as to how to proceed in this important matter. An immediate reply, informed me that Charles Moore, Chairman of the National War Memorial Committee of the American Federation of Arts, would be the man to advise Nashville.

A letter to Mr. Moore brought an immediate response of his interest and willingness to serve Tennessee. He visited Nashville in April, meeting with the Advisory Committee and then with the War Memorial Commission at the Capitol with the Governor of the State presiding.

Mr. Moore's lucid explanation of the methods of procedure cleared up many points that were being considered by the Commission, as there was great lack of knowledge on the part of the Commission as to solving the problems confronting them.

The Art Association and Art Commission have also co-operated in the archaeological development of the State, through the Nashville chapter of the Archaeological Institute of America.

The excavations for buried Indian cities in Tennessee will be begun this summer under W. E. Myer, a prominent member of the Nashville Art Association and Tennessee's foremost archaeologist.

Dr. Jesse Walter Fewkes, Chief of the Bureau of American Ethnology, gave a lecture on the "Cliff Dwellers" under the auspices of the Art Association and the City Art Commission recently.

In November the Nashville Art Association has arranged for a large exhibition of Indian paintings, arts and crafts, and historic relics. Series of lectures, and programs of Indian music in the Art Gallery. The Taos Society of Painters co-operating.

The music department of the Nashville Art Association has taken a prominent part in the developing and maintaining a permanent Municipal Symphony orchestra for Nashville.

In the interest of better architecture the Art Association and City Art Commission

will have a series of architectural lectures in the early fall by Claude Bragdon, Architect and a director of the Art Museum of Rochester, N. Y.

MRS. JAMES C. BRADFORD,
President.

HILLYER
ART
GALLERY

The Smith College is fortunate in possessing not only an art gallery but one of the best little galleries of art in this country—a gallery containing an exceedingly choice collection of well-chosen exhibits, the influence of which has been far-reaching in the matter of establishing standards and developing taste among the many young women who have attended Smith College during the recent years.

The following excellent account of the Gallery, by Mr. Alfred V. Churchill, Director, who is, himself, an artist of exceptional ability, is given in the *Bulletin of Smith College, Hillyer Art Gallery*, for May, and is reprinted herewith by permission:

"The Hillyer Art Gallery, the home of the graphic and plastic arts in Smith College, is essentially a college museum. What the college library and the laboratory are to students of literature and science, this college "gallery" is or should be to art students. It serves both special classes and general needs. The art building, therefore, contains not only works of art, but also class-rooms, studios, and a lecture-hall.

"The main building, built in 1881, and the fund from which the equipment has been largely purchased, were the far-sighted gift of a former citizen of Northampton, Mr. Winthrop Hillyer. The fund was later added to by Mr. Drayton Hillyer and Mrs. Roland Mather (Sarah Hillyer), brother and sister of the donor. Graham Lecture Hall, with the building which contains it, was given by Christine Graham (Mrs. Breckenridge Long), of the class of 1910 while still a student. These buildings have altogether a floor space of about 14,000 square feet.

"It may be recalled, not without pride, that Smith College has stood for art in higher education from the beginning. When art study in colleges was almost non-existent, President Seelye had already laid

plans for courses in art, and for a college museum. Within a very few years of the time that saw Professor Norton installed in the first professorial chair of art to be created in any American university (1875), sundry young women in studio-aprons were earning college credits at Smith with crayon and brush. They may well have been the first who ever had their work in drawing counted for the degree.

"The idea of our museum will become clearer when it is understood that Smith College offers courses at the present time in a number of branches of art—in drawing and painting, perspective, anatomy, theory of design, principles of architectural design, landscape gardening, development of household furniture, Greek art, history of Greek sculpture, Italian painting and sculpture, and modern painting. Students may elect these courses quite freely and receive due credit for them, provided only that the total of work in a given year does not exceed 'six hours within the minimum,' that is, including lectures and preparation, about eighteen hours a week, or nearly a third of the student's schedule. Under certain conditions students are allowed to make art a major subject.

"There are 476 enrollments in art courses this year, the number being divided as follows: drawing and painting, 76; design, 75; historical courses, 325.

"In providing the necessary equipment for these courses, as well as for the esthetic culture in general of the students, and of the community in which the College is situated, the great difficulty of the museum is to secure actual living works of art. Photographs and casts may be had in plenty, but these are mere shadows and substitutes for realities. Though we must, of course, have them, they are no more the real thing than the mounted specimens of the ornithologist are living birds, singing or brooding in the green silence of the grove. The contact with art must be immediate. The student of painting must be familiar with paintings of high quality. The designer must know the very touch of textiles and pottery, furniture and metal-work. He must have such intimate acquaintance as cannot come through the finest reproductions. We have a collection of casts and a library of photographs and lantern-slides of significant

extent and certainly of superior quality. But we feel the urgent necessity in every field of fine originals, even if only original fragments.

"In response to this need Smith College has made a vigorous effort. Although our collections, aside from that in American painting, are not extensive, they mark an important beginning in the representation of other lands and periods than our own. A number of fine bronzes and specimens of wood-carving and pottery; the nucleus of a collection of textiles and also of engravings, together with a number of Oriental paintings, have been acquired through gifts, supplemented by an occasional purchase.

"The development of instruction in art at Smith has attracted the attention, in a very fortunate way, of some notable collectors and friends of art education. The help already received from these friends, and even more their promises of gifts to come, both in works of art and in funds, encourage us to face the future with hope.

"Our students, divining the situation, have shown their proverbial loyalty and admirable spirit. Individuals have given gifts at graduation. Members of the senior class in 1914 and again in 1916 presented bronzes to the museum, while the Smith College clubs of China and of Japan are doing what they can to develop the Oriental collections. These gifts are important not only in themselves but in their consequences. It was the girls of the Studio Club who purchased Rembrandt's "Three Crosses," the first important etching to be owned by their Alma Mater. Their enthusiasm and unselfishness on that occasion led an anonymous friend to present to the college the engravings of Dürer, Aldegraver and others that once formed the nucleus of our print collection. The history of this collection is, indeed, an example of growth from small beginnings and a state of things that seemed discouraging at the time. Since the purchase of the Rembrandt our gifts of engravings, etchings, and lithographs have increased to 565. Like the college, the museum relies, not in vain, on the generosity of its friends.

"In the field of American paintings we have a considerable treasure. The later nineteenth century, particularly, is adequately represented by works of Blakelock,

Brush, Dewing, Fuller, Hassam, Homer, Inness, A. P. Ryder, Thayer, Tryon, Twachtman, Weir, Whistler, Wyant, and other distinguished painters. Cultivating the field of American art rather than that of older civilizations has had at least the advantage that we have been able to procure genuine works of high quality and good condition. A collection of American art would seem in any case to be, though quite unusual if not unique, a natural development in an American institution of higher education."

EDUCATIONAL
WORK
MINNEAPOLIS
ART
INSTITUTE

The educational work inaugurated more than a year ago at the Minneapolis Institute of Arts under Mr. Rossiter Howard has proved exceedingly successful.

Beginning with popular lectures on Sunday afternoons, Mr. Howard has gradually extended his courses as he saw need so that now a great part of his time is devoted to this particular work. In addition to Sunday afternoon addresses, he is giving at an earlier hour on Sundays, talks on industrial art to a group of men and women engaged in manufacturing or commercial pursuits to whom such a course is helpful and interesting. On Saturday afternoons, his talks to children have attracted so many attendants that the room has been crowded. These talks are in the nature of attractive tales of times and countries which can be made real to his auditors by objects in the Museum, illustrating the costumes, manners, household furnishings and implements of which they have been told. A most unique and delightful series of evening entertainments were given by Mr. Howard last spring under the name of "Conversations of Ancient Arts," and is being continued this season under the equally interesting title of "Reunions," devoted to various art periods and covering all the arts of each period treated, its paintings, sculpture, architecture, music, dancing and literature. These are largely attended and enthusiastically received.

Mr. Howard has also been in constant demand for addresses to the numerous women's clubs of the city, both at the

Institute and elsewhere, and for frequent docent service in the galleries to visiting groups. He has been active in bringing those connected with industrial and decorative art work into an organization for the improvement and extension of both popular and professional education in relation to the arts of design. He has delivered this season two lectures to students at the University, and is giving a carefully arranged series of weekly lectures on Art History and Appreciation at the Minneapolis School of Art.

The Minneapolis Institute of Art has lately installed as a museum exhibit a hospitable living room of an old English manor house which is said to embody the spirit of the seventeenth century. It is 23 feet by 22 feet 9 inches and 10 feet 8½ inches in height. The paneling is of the Elizabethan type with small panels set in a frame-work with mouldings made by the joiner, the short pieces planed with a blade filed to the purpose, according to the notions of the craftsman, with no attempt at classical profile, the longer pieces chiseled into mouldings similar to the planed ones of the cross pieces. There is a fireplace on one side. The two windows, with their original stone framing and mullions, brought from the old manor house in Higham, Suffolk, are of Tudor Gothic form. The adequate furnishing of the room is a matter of time, but already, however, there is an Elizabethan chest, a Jacobean chest and two chairs which give a livable aspect.

A PAN-PACIFIC
ART
CONFERENCE

The Pan-Pacific Union fashioned somewhat after the Pan-American Union is proposing an art conference and exhibition with the object of stimulating interest in art and art production in the countries which it binds together. The following announcement in relation thereto has recently been sent out:

"Honolulu is an ideal place for bringing together the arts products of all the countries looking out upon the Pacific Ocean. The creation of a museum with permanent and periodic exhibitions illustrating all the phases of fine and applied art in this region, together with periodic conferences of artists, critics, manufacturers and artisan leaders, would be of inestimable value in bringing

to the world a more complete knowledge of the contributions made by all these countries, and particularly of the relation of Oriental art to that of western civilization. Not only would there result from this a great stimulation of art impulse, but each country would be encouraged to preserve and further develop the peculiar excellencies of its artistic products. Not only in the fine arts would a new vision be developed, but all the applied arts in which decorative motifs of new forms are constantly desired there would be opened an inexhaustible source for progressive development.

The central institute or conference should not only represent in itself the artistic activities of all the countries concerned, but should remain in direct and constant touch with all organizations devoted to art in these various countries. It is most desirable that a representative conference to discuss future work and plans of organization should be convoked at an early date, at which time there could also be held the first Pan-Pacific exhibition of fine and applied art."

AN
ENTERPRISING
SMALL
MUSEUM

In the report of the Director recently presented, an interesting account is given of the activities of the Montclair Art Museum, one of the youngest of our American Museums and located in a typical New York suburban town. What is being done at Montclair under the direction of Miss Katherine Innes might be done in any small town and it would be well if many were so engaged. The report reads in part as follows:

"After a short summer vacation the Museum reopened in September with an exhibition of Summer sketches by prominent painters in New York City and a group of bronze by Bessie Potter Vonnoh. The summer sketches were, as always, attractive, being the spontaneous records made on canvas of attractive bits of landscape which the artist has made note of in his summer wanderings by land and sea. Mrs. Vonnoh's sculpture, which never ceases to charm, consisted of 24 figures in bronze expressive of womanhood in her most feminine and daintiest aspect and childhood in its most winsome mood.



THE OARSMAN BEATRICE FENTON
TROPHY, ARUNDEL BOAT CLUB, BALTIMORE,
MARYLAND

"In November the South gallery was transformed into what a spectator remarked looked like a bazaar of the Far East. It however, was the Arts and Crafts and Batik Exhibition, representing the work of our American artists, who, inspired by the work of the Javanese in Batik, had adopted their process, but rendered the articles as

true artists always must do, in their own individual manner, the result was an exhibition rich in color, form and design.

"In January the scene in the South gallery was changed once more, the warmth and brilliancy of color of the Batik exhibition giving way to the dignity and simplicity of our Colonial fathers. Here were to be found historic furniture, china, and relics of the Colonial and Revolutionary periods. The mantelpiece and cupboard which were the center of attraction were formerly in the old Crane homestead on Claremont Ave., Montclair, and these relics were in the home when Washington made it his headquarters for a few weeks in 1780. This exhibition proved not only a delight to old and young but was of great value to the students in American history in the schools supplementing their studies on that subject.

"On Washington's Birthday the Reception Committee planned a 'Tea' given to the Daughters and Sons of the American Revolution in the room, midst these historic things, revered and loved by its members.

"On February 2d, the sketch in plaster of the League of Nations fountain, dedicated to the soldiers of America, Britain, France and Italy, the sculptor being A. Sterling Calder of New York City, was shown at the Museum, this being its first appearance anywhere.

"The Reception Committee has resumed the pleasant custom, suspended during the war, of having 'Members' Nights,' these seasons of coming together are proving very delightful. The first "Members' Night' held in November was notable in having Dr. Fox, the distinguished director of the Brooklyn Museum of Arts and Sciences as an honored guest, who gave a short talk on museum work. On the second 'Members' Night,' February 2d, Mr. Lorado Taft of Chicago, noted sculptor, author and lecturer was the guest of honor and gave us a very real message, his topic being 'Beauty in the Home Town.'

"During the year the boys and girls of the public and private schools have been brought in groups to the Museum and have been taken through the galleries and helped with comments and suggestions. To give added interest to such visits the Association

is having Miss Anna Curtis Chandler, who talks to large groups of children so successfully at the Metropolitan Museum in New York, come out to the Museum occasionally and talk to the children of Montclair. On December 14th, dressed in Japanese costume, Miss Chandler told the children a Japanese tale, 'The Land of the Firefly' and on a Friday later she told the story, 'In the Time of Paul Revere,' and in April she came and told them about the 'American Indians, Their Customs and Legends.'

"Classes in Art Appreciation from the High School have been studying the pictures in the permanent collection, and consider it a great privilege and opportunity to have such good examples of the best American painters so near at hand for their study.

"At the Annual Meeting of the Montclair Art Association held at the Museum on March 8th, Frederick Ballard Williams, the well known painter, was elected President; M. M. Le Brun, Secretary, and Julian R. Tinkham, Treasurer.

JOSEPH
PENNELL'S
WAR WORK
LITHO-
GRAPHS

Joseph Pennell's drawing and prints of war work, made by permission and authority of the various Government Departments of the United States, have been acquired by the Library of Congress at Washington, and will be preserved there as important records. They are already historic, as most of the war industries are now turned to peaceful uses. Mr. Pennell was Associate Chairman of the Pictorial Division of the Committee on Public Information, and was authorized to make these drawings by the President, the Secretaries of War and the Navy, Dr. Garfield, Mr. Hoover, and the Railroad Administration. He also did two of the Liberty Loan posters, and worked for the Shipping Board, Red Cross, and other allied bodies. He received the thanks of the Government for his services. The drawings he made in Great Britain, by permission of the British Government, are now in the British Museum and the National War Museum in London; and a set of his prints was secured by the French High Commission for the French Collection

in the Luxembourg, Paris. His drawings also were widely shown on the Continent of Europe, and were published there and in the Orient.

JESUP
MEMORIAL
LIBRARY
BAR HARBOR,
MAINE

The Print Room of the Jesup Memorial Library at Bar Harbor, Maine, was opened this season on July 1st with a collection of fine prints by both old and modern masters. Artists represented in this exhibition include Rembrandt, Dürer, Goltzius, Goya, Canaletto, Whistler, Cameron, Legros and Shannon. There are also shown a number of prints which were added to the permanent collection this summer, including etchings by Jules Jacquemart, Rembrandt, D. Shaw MacLoughlan, Maxime Lalanne and John Sloan, as well as a lithograph by Rembrandt Peale and one by Sargent.

This exhibition room was founded in 1915 by Mr. A. E. Gallatin, who has presented all of the above etchings, lithographs and woodcuts to the Print Room. During the past five years Mr. Gallatin has arranged and financed a long series of exhibitions of prints, paintings and sculpture, about two-thirds of them by the younger artists of America. The Print Room has never charged commissions on sales. The exhibition of sculpture by Paulanship which was held for two weeks in August, 1916, was attended by nearly three thousand people.

In addition to exhibitions of contemporary American art, there have been shown at the Print Room collections of Japanese prints, Persian and Indian miniatures, ancient stained glass, etchings and lithographs relating to the Great War, as well as ancient Chinese and Korean paintings. These exhibitions have all been free to the public.

ART AT
NEWPORT

In a picturesque part of Newport, opposite Toure Park and the famous "Old Stone Mill," and not far from the Redwood Library with its classic portico of Colonial days, on July 17, 1920, the Art Association opened its ninth annual exhibition.

This exhibition is one of great interest to the whole artistic world for it shows the

marked advancement the organization has made since it was founded in 1912. From almost a vision in the minds of a few patrons of art it has become a center for painting and sculpture of the best artists throughout this country. The wealth and beauty of this exhibition brought to the minds of the spectators the vivid realization that the Association has grown to be not only a vital spot in the community, but in the artistic life of all America. In the midst of an atmosphere of flowers and music hundreds of people came and went from the Association. It seemed as if Time had turned back to a page in her book of the slumbering long ago when beauty reigned supreme. And not only is this Association the center of painting and sculpture, but here, too, literature, music—all the Arts find a home. How often the walls echo and re-echo the strains of some great master, and the ears of the listening audience thrill to the words of one of our greatest orators or statesmen! It is indeed a joy to know that in this busy world there is one place still kept, a kingdom of beauty, growing day by day, and spreading its message to every lover of art.

LONDON
NOTES

The most important smaller exhibitions of the summer were the admirable little one-man show of Mr. A. J. Munnings' paintings of gipsy and caravan life—a subject with which the artist is thoroughly in sympathy—at Messrs. Connell's Galleries in Old Bond Street, the Forain etchings at Messrs. Colnaghi's, and the New English Art Club. Of these the etchings and lithographs of Jean Louis Forain were of first importance critically. Forain won his position in Paris as a cartoonist and humorist, as the creator of the "Comédie Parisienne" and a pillar of strength to "Le Rire." That was some time ago, for M. Forain was born at Rheims in 1852, and was already working at etching between 1873 and 1886: then lithography became a ruling passion, but he took up the copperplate again at the close of 1908, and is at this moment one of the greatest etchers of the world. His etched line is so direct, so spontaneous that the artist appears technically at his best in his first impressions. "His finest inventions,"

says Mr. Campbell Dodgson in his preface to this exhibition, "are matured in his brain and spring into life complete . . . he rarely has the power of improving upon the first idea by subsequent refinements"; and he instances among these the "Calvaire," the wonderful "Christ Portant sa Croix," which brought back to my thought Tiepolo's painting of the same subject within S. Alvise at Venice, and one of the scenes of Lourdes, in dry-point, "Devant la Grotte; L'imploration." In such scenes as the above, apart from his brilliant technique, something of the tragedy of human life, of its sordid misery and suffering seems to have come home to the brilliant artist of Montmartre. Of the imaginative power in these etchings there can be no question. The "Resurrection of Lazarus" is stupendous: in "Après l'Apparition" the Christ has just left the two disciples at Emmaus, and the bewilderment, stupefaction, adoring wonder of these two kneeling figures is unequaled in art.

The New English Art Club takes in quite another atmosphere; it is the standard of revolt, the banner of modernism displayed à l'outrance, but at the same time there is some work of originality and interest in the paintings sent by Sidney Carline, A. N. Lewis. His "African Flower Gatherers" is to be noted. Wilson Steer in his fine self-portrait, and Ethel Walker in a large decorative painting "The Excursion of Nausicaa," kept very loose in treatment, but admirable in composition.

The most important sales at Messrs. Christie Manson's in these last weeks have those of the Harland-Peck collection at the end of June and the Barbizon pictures and British portraits sold by Sir Thomas Glen-coats last week. The Harland-Peck sale included old color-prints, porcelain and French furniture of the Louis XV and Louis XVI periods, and occupied several days, concluding with pictures and drawings on the last day of the sale, June 25th; and it is to be noted that the old color-prints brought very good prices, Bartolozzi's color-print after Lawrence of the famous actress and beauty, Miss Farren, who became Countess of Derby, fetching 1250 guineas, and the "Lady Hamilton as Bacchante," by Knight after Romney, 880 guineas. The pictures, in this sale, of

the French and English schools were of great interest, including Fragonard, Chardin, Rosalba, five Bouchers and in the English school four Downmans and no less than ten portraits by Gainsborough; but their interest was fully equaled in the week succeeding by the Barbizon pictures and portraits.

In these paintings, the property of Sir Thomas Glen-coats, Bart, C. B., were to be found two supremely beautiful Corots, "The Edge of the Wood," which sold for 1,300 guineas, a set-back on its 1908 price of 2,150 gs, and the typical Corot of 1866, "The River Meadows," which brought 3,600 guineas from a Glasgow buyer. The Barbizon school was well represented in the Glen-Coats collection by Corot, Daubigny, Diaz, a most beautiful Harpignies of 1897, "La Vallée," an undulating moorland with fine trees, and three little gems of Monticelli's art, of which I admired especially the "Ruines du Temple." Another attractive work, though in tiny dimensions, was Matthew Maris' little canvas of "The Young Cook," painted in 1871, which fetched no less than 3,200 guineas.

But the greatest stir in this sale was caused by Sir H. Raeburn's beautiful group of the "Macdonald Children," being the portraits of Reginald George Macdonald of Clandanald, and his younger brothers Robert and Donald, a masterpiece of Raeburn's art, of which I hope to give an illustration. The boys sit side by side, dressed in scarlet, with wide linen collars and white stockings, their hair falling in curls upon their shoulders, their faces sparkling with animation and mischief. This joyous group went last week for the round sum of 20,000 guineas to Mr. Richard and Leo Davis, sons of the late Charles Davis, who had occupied the position of art expert to the King. The love of Raeburn's art seems to be in the family, for some fifteen years ago their father had given 8,700 guineas for that artist's portrait of his wife.

I have just received an interesting letter from Señor Ignacio Pinazo, Secretary of the coming Exhibition of Spanish Painting in London. Writing from the Palacio de Liria, in Madrid, this gentleman tells me that: "This artistic manifestation will be inaugurated on November 1st next, and will, I believe, be the most complete which

we have ever organized abroad. The Spanish nobility are yielding the most precious paintings of their collections for the Exhibition of Spanish Painting in London. In this way, in a magnificent collection, we shall see a display of each of the principal masters of the seventeenth century, among which will detach themselves those jewels of art which have been so spontaneously placed at the disposal of our Committee for this object by His Majesty the King of Spain."

The writer adds that in the exhibition will also appear some works of the Spanish Primitives; and that the art of modern Spain will be represented by Zuloaga, Sorolla, Maestu, Sotomayor, Romero de Torres, Zubiaurre, Acosta, Mesquita and others. The President of the Exhibition will be His Excellency the Duke of Alba; and I have reason to believe that he may shortly visit London, together with Señor Don Aureliano de Beruette y Moret, Director of the Prado Museum, in connection with this forthcoming most important exhibition of Spanish Art. S. B.

CHICAGO
ART NEWS

Paul Schulze, a Chicago business man and art collector has made a plan for taking collections of valuable paintings to state and county fairs in the Middle West. Mr. Schulze's private gallery of exceptional canvases by the leading contemporary American painters has been hung in the Art Institute from time to time, the ultimate idea being to endow a gallery in the museum when this group of works has been weeded out and reached the highest standard of the day. In addition to these large paintings suitable for the museum, Mr. Schulze has many works of interest which he has purchased from artists in New York and Chicago, the extent of the collection overflowing his wall space. An exhibition of these was held at the Arts Club in the spring. Following this event, Mr. Schulze remembered the average values of art exhibitions at State and County Fairs and resolved to lend his aid. Accordingly, a committee was organized, and the traveling exhibitions of paintings by artists such as Blake-lock, Herman Dudley Murphy, Charles H. Davis, Charles Francis Browne, Emil Carlsen, Ben Foster, Charles Warren

Eaton, C. B. Gruppe, Childe Hassam, George Inness, Willard Metcalf, William Keith, Edward W. Redfield, Carleton Wiggins, William Ritschel, Frederick J. Waugh, and William Wendt will be shown in Illinois villages this autumn.

Water color drawings by an Indian boy of twenty years, from the San Ildefonso Pueblo of New Mexico, were sent to the Arts Club for its last exhibition of the spring. The paintings were assembled by Alice Corbin Henderson, the Associate Editor of Poetry, who lives in New Mexico. The twenty-five drawings in color were made in the last two years by Awa Tsireh, whose efforts at artistic expression led other young Indians of the neighboring pueblos to follow his example. The subjects relate to the life of the people—"The Corn Dance," "Flute Dance," "Basket Dance," "Buffalo and Pinito" (Small pine tree) dance—in the festival spirit, and then came the "Dancers in the War Dance," the "Dog Dance," "Eagle Dance" and pictures of Indian boys on pony and burro. While the drawing and color was crude, it was fundamentally true. The pictures illustrated a primitive point of view, graceful in poetic feeling, and perfectly sincere. The Indian traditions in design were followed, and according to Mrs. Henderson the pictures are a precise presentation of the detail of the actual costumes of the Indian dances given from time to time in the pueblos of New Mexico. Even the severest critics felt the sincerity of Awa Tsireh's drawings aware that they were permeated with a feeling that made them more substantial than a passing illustration.

The management of the Municipal Pier, Chicago, requested the loan of paintings belonging to the Municipal Art League, and the Commission for the Encouragement of Local Art for the summer. This is the fourth season that visitors to the Municipal Pier have flocked to see art exhibitions on the pier out in Lake Michigan.

The children of the Barnard Public School aided in the invention of a pageant, and designed their own costumes for a pageant and play which they gave to raise money to purchase a painting for their school. The play netted \$125.

L. M. C.

ITEMS

A great Hebrew University is to be built at Jerusalem. Professor Patrick Geddes, who has charge of the replanning of Jerusalem, and F. C. Mears are the architects and their designs have lately been exhibited at the Royal Academy, London. The site for the University is a hilltop on Mount Scopus which rises 300 feet above the City of Jerusalem, from which it is separated by the Valley of Kidron. To the east there is a fall of 4,000 feet to the Dead Sea twelve miles away. The general scheme is based on a hexagonal plan of central court and great hall, the south side of the court being open so that from the principal door of the hall one may look directly down on the ancient city. The hall which is surmounted by a dome with a clear span of about 120 feet is designed to form the center of University life, replacing with its cool shade the quadrangles of Western Universities. Elaborate mosaic decorations will be provided for this hall. The style of architecture is essentially Eastern and Hebraic.

The Senefelder Club of London, which was founded about ten years ago for the furtherance of lithography, and of which Mr. Joseph Pennell, until his return to this country, was president, has transferred its headquarters from Grafton Street to the Twenty-One Gallery, Adelphi, W. C. 2, where works by members of the Club will be permanently on view. A collection of lithographs by members of the Senefelder Club is included, among The American Federation of Arts traveling exhibitions.

The Boston Museum of Fine Arts has joined the movement for Music in Museums. Concerts, few in number but of a high order, it was agreed by the Trustees upon recommendation of the President, are to be given there during the year.

Two evening concerts were given this spring, one by musicians selected from the Boston Symphony Orchestra under the leadership of Agide Jacchia, the other by the Harvard Glee Club under the direction of Dr. Davison. The concerts were free, no admission fee being charged.

Funds for these concerts were contributed by Museum music lovers.

Mr. Huger Elliott, for some years director of the Department of Design in the Boston Museum schools, has been appointed principal of the School of Industrial Art in Philadelphia, to succeed Prof. Leslie W. Miller who has lately resigned after forty years of service in that capacity.

Mr. Elliott is a native of Tennessee and a graduate of Tulane University of New Orleans. He studied at the Columbia School of Architecture and at the Beaux Arts, Paris, and was instructor in the School of Architecture, University of Pennsylvania, and at Harvard; director of the Rhode Island School of Design, and supervisor of educational work at the Boston Museum.

The University of Pennsylvania will include a course in the Fine Arts in its curriculum of the coming year, following the example of Columbia, Yale and Harvard. It is understood that Prof. Warren Powers Laird, now head of the School of Architecture of the University, will organize the new department.

Bertram G. Goodhue of New York has been awarded the commission for the new Nebraska State Capitol to be erected at Lincoln, Neb. The plan submitted by Mr. Goodhue shows a building in the form of three terraces which serve as a base for a huge tower approximately 400 feet high which terminates in a dome, a distinctly unique design. The main offices will obviously be in the first story, the tower it is said will be used as stacks.

Joseph G. Cowell of Boston has painted a mural panel 9 x 12 feet in dimensions for a Universalist Church, Peoria, Ill., which has as a subject, "The Apotheosis of Men." Mr. Cowell is a graduate of the School of the Museum of Fine Arts, Boston, and has made several ecclesiastical mural paintings as well as designed stained glass windows.

Mr. A. Phimister Proctor has returned from the West and is occupying a studio at 168 East 51st Street, New York. He has lately completed an "Indian Fountain Figure" for Mr. George D. Pratt, which is to be erected on the Saratoga State Reservation, Saratoga Springs, New York.

THE AMERICAN MAGAZINE OF ART

OCTOBER, 1920

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AN ALTAR PIECE

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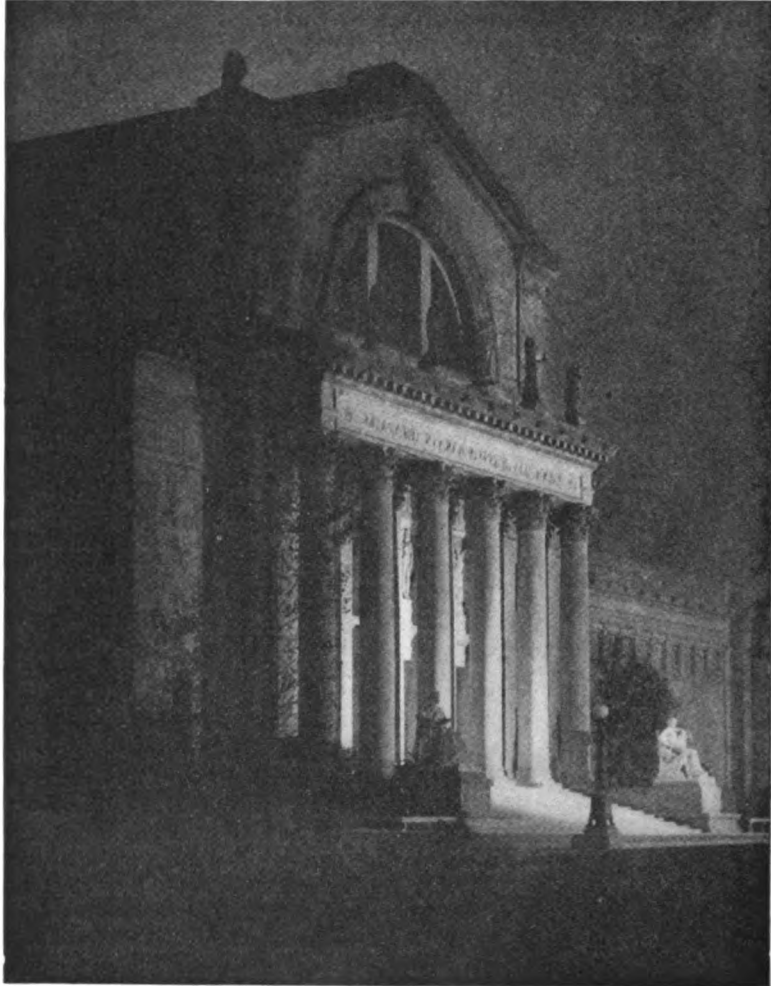
THE CITY ART MUSEUM OF ST. LOUIS IMPRESSIONS OF A TRAVELING ART CRITIC

BY WILLIAM HOWE DOWNES

HER to many treasures left by the Louisiana Purchase Exposition of 1904, some of them belonging to the ancient order of white elephants, the City Art Museum of St. Louis began a new and great chapter in its history fourteen years ago in its imposing structure in Forest Park. The institution is, however, nominally almost as old as The Museum of Fine Arts of Boston, having been organized in the seventies, under the directorship of Halsey C. Ives, as the art department of Washington University. In 1881, through the generosity of Wayman Crow, a building was provided at Nineteenth and Locust Streets. There the growing collection and the art school were housed for about twenty-five years. When the art committee of the board of directors of the Louisiana Purchase Exposition was organized, an agreement was made that the art building of the exposition should be so constructed that it would serve as a permanent home for the St. Louis Museum after the close of the Exposition. With this end in view, the art building was permanently constructed, after plans by Cass Gilbert, and the collections of the Museum were duly installed there in 1906.

The early years of the museum's history are indissolubly bound up with the name of Halsey C. Ives, a man of extraordinary initiative and energy, a sort of *Art Pooh Bah* in St. Louis, who was an indefatigable and magnetic leader in all art matters in the Central West for many years. He was chief of the art department of the Chicago

World's Fair of 1893, a red-letter date in the art history of the West, and occupied the same position in St. Louis in connection with the Louisiana Purchase Exposition in 1904. He was a great organizer, a remarkable executive, and a born leader, whose work in the development of art interests in the Mississippi Valley will go down in history as the most potent influence of the period. His plans to advance St. Louis in art appreciation and in the utilization of art in her industries, to secure the beautification and improvement of the city, to perpetuate the educational influences of the exposition through the art museum and art school, to extend the building, the collections and the work on broad and practical lines, were characteristic of his vigorous, aggressive and ambitious personality, and were of such magnificent proportions that, had they been fully carried out, they would have gone far toward making St. Louis the art center of the whole Southwest, and would have made the museum a still more marvelous monument than it now is, to his creative energy and the liberality of the citizens. While some of his purposes have been realized in the development of the museum, since his death, and others may yet be brought about in the future, the materialization of his most glowing dream seems as far off as when it was first laid before the public. This was nothing less than the establishment of a vast monumental hall of architectural styles, a temple of architecture, 400 by 140 feet in ground dimensions, containing twelve historic al-



Courtesy of The City Art Museum, St. Louis

CITY ART MUSEUM OF ST. LOUIS AT NIGHT
FROM A PHOTOGRAPHIC STUDY BY CLARENCE H. WELCH

coves, presenting twelve epoch-making architectural styles, with 50-foot reproductions of the façades of some noble structures illustrative of the styles.

The actual museum building, standing on an eminence in the center of Forest Park, is constructed of gray limestone and Roman brick, and is classic in style, with decorations in conformity to the classic spirit. On either side of the main entrance are seated marble figures typifying sculpture and printing, by Daniel C. French and Louis Saint-Gaudens. Above the main

portico, with its imposing Corinthian columns, are six statues, representing the six great periods of art—Classic Art by F. Edwin Elwell, Gothic Art by Johannes T. Gelert, Oriental Art by Henry Linder, Egyptian Art by Albert Jaegers, Renaissance Art by Carl Tefft, and Modern Art by C. F. Hamman. Beneath the portico are three low relief panels by Hermon A. MacNeil. Two bronze griffins by A. Phimister Proctor are used as ornaments on either end of the main pediment. In the frieze are placed twenty-two limestone

medallions containing bas-relief portraits of great architects, sculptors and painters, executed by George T. Brewster and O. Piccirilli. The list of these medallions is as follows: Phidias, Ictinus, Giotto, Della Robbia, Donatello, Michael Angelo, Botticelli, Bramante, Brunelleschi, Leonardo da Vinci, Dürer, Titian, Holbein, Palladio, Raphael, Cellini, Rubens, Velasquez, Rembrandt, Richard M. Hunt, John La Farge, Augustus Saint-Gaudens. So much for the exterior of the building; which is, in general effect, monumental and important in aspect, but somewhat cold and official. The site is very fine, and, as will be remembered by those who visited the Exposition of 1904, overlooks all that portion of the park which was given over to the Exposition. The park contains 1,300 acres but is not very accessible. In spite of that the figures of attendance show that great numbers of people are not deterred by distance.

The museum is open, free, every day, being municipal property. Until 1907 the funds for maintenance had been supplied by gifts and subscriptions. In that year a state law was enacted giving any city in Missouri of 400,000 or more inhabitants the power to vote a tax for the purpose of maintaining an art museum, and the city of St. Louis voted that a tax of one-fifth of a mill on the dollar be levied on the assessed valuation of all property in the city for the upkeep of the art museum. This tax amounts to about \$130,000 a year, and increases as the assessed valuation of the property in the city increases. The advantages and disadvantages of this arrangement are the subject of much earnest discussion among museum directorates. The advantages are so evident that they need no elucidation. To many minds they are outweighed by the possibilities of political interference. The St. Louis experiment in paternalism is being watched with a good deal of anxious interest. By some it is "viewed with alarm." Other and bolder spirits "point with pride" *Nous verrons*. In the meanwhile one is glad to be assured that thus far the city fathers have manifested no signs of any disposition to dictate to the museum officers or to interfere in any degree with their complete liberty of action. This question is one that may as well be left, pragmatically, to the

decision of practical results. If it works well, it is all right. At all events, it is difficult to see how any one who approves of municipal control of libraries can logically oppose the use of public funds for the support of art museums.

The general impression left by the permanent collection is undeniably that of a highly miscellaneous assemblage. The same thing might be said of a good many museums. But in St. Louis the atmosphere, as it were, of the museum, is peculiarly impersonal. One carries from gallery to gallery the memory of gigantic and tedious World's Fairs. The act of seeing becomes mechanical and perfunctory. It is like a novel that is clever and brilliant and entertaining in spots, and then again relapses into dullness and ineptitude, so that the reader begins to skip whole pages. Much of this impression is doubtless due to the building itself, which is, as to its interior, without a particle of charm, geniality or sympathy. The galleries are inordinately lofty, so that the light has to fall from a great height, the result of which is to give you the sensation of being at the bottom of a well. The quality as well as the quantity of the daylight is distinctly affected by this unfortunate and inexcusable condition. Pictures cannot look their best in such galleries. The light is not only cold and inadequate, it is positively unbecoming and antagonistic. Another defect of the building is that an immense amount of space is wasted which might have been turned to good account for exhibition purposes. Take the lower floor, for instance: With a slight change in the level it might have been made available for the exhibition of prints, sculpture, furniture, metal work, ceramics, textiles, architectural details, in fact almost all classes of exhibits except paintings. As it is, this vast space is largely useless, although the considerable collection of casts from antique sculpture is installed there.

The collections of pictures, sculpture, bronzes, metal work, Oriental art, and prints are important enough in extent and quality to be segregated and organized as distinct departments. The plan of the main floor does not appear to lend itself to this departmentalization. A lack of logical system in the installation may very likely be due to this organic fault in the



CASSONE, GOTHIC TAPESTRY AND TWO GOTHIC ANGELS
CITY ART MUSEUM, ST. LOUIS

arrangement and character of the interior. The great sculpture hall or court which runs through the middle of the museum from north to south monopolizes something like one-third of the total exhibition space. It is a very imposing feature of the interior, and a grandiose room, well adapted to the display of colossal pieces, but it is of questionable utility in view of the relative needs for space in a modern museum, and in fact it is nothing more nor less than a deplorable legacy of World's Fair extravagance and bombast in the way of sheer bigness of scale. Everything in it looks little, except the equestrian statues and the colossal groups.

In this immense hall are shown about 130 works in marble, bronze, and plaster, chiefly by American sculptors. The equestrian statues of Washington and General Joseph Hooker, by D. C. French and E. C. Potter, plaster versions of the bronze origi-

nals in Paris and Boston, with six other works by French, including a replica of his high relief monument to Martin Millmore in Forest Hills cemetery, are conspicuous items. Augustus Saint-Gaudens, John Quincy Adams Ward, Charles H. Niehaus, Hermon A. MacNeil, Isidore Konti, Charles Grafly, John Donoghue, Alexander S. Calder, Richard E. Brooks, John J. Boyle, Karl Bitter, Paul W. Bartlett, Herbert Adams, Thomas Ball, and a score of others are represented here, for the most part by works made expressly for the Louisiana Purchase Exposition of 1904. There is something about World's Fair sculpture that sets it apart in a special category. It has its merits, no doubt, but much of it is frankly occasional, and some of it unmistakably meretricious. Niehaus's colossal bronze statue of "The Apotheosis of St. Louis," which is set up in front of the museum, on the crown of Art Hill, is a

typical specimen of this extremely clever and somewhat theatrical style. It has a sort of hurrah-boys effectiveness and dash that is perfectly in harmony with the World's Fair idea and atmosphere.

Daniel Catlin; and finally the W. K. Bixby American Art Acquisition Fund collection. Made up of these four diverse groups, the consolidated collection fills about twelve large and six or eight small galleries. It is



FRENCH CABINET A DEUX CORPS XVI CENTURY
 STYLE OF DU CERCEAU
 CITY ART MUSEUM, ST. LOUIS

The latest edition of the catalogue of the paintings in the City Art Museum contains about 300 numbers, and shows something of the various ways in which the permanent collection was started and developed. There is, first, the City Art Museum collection; then the Washington University collection; the collection given by Mrs.

a very interesting and very extensive assemblage of modern American painting, primarily. It looks as if it had been assembled in a happy-go-lucky manner, by buyers of all kinds of tastes, but there have been some happy hits now and then. It cannot fairly be called a heterogeneous collection, but there is little evidence of

system. Like the department of paintings in the Boston Museum of Fine Arts, it gives one the impression that the Fates have been kind and that a good many very nice things have happened.

But before mentioning a certain number of these nice things, let us glance at Gallery

the recital of it is well-nigh absurd, and one can almost detect the odor of the footlights. It is a perpetual source of wonder that men of respectable talents should reveal their limitations by trying to do this sort of thing—an undertaking that would strain the resources of the most authentic genius.



WATERFALL, YELLOWSTONE PARK

J. H. TWACHTMAN

CITY ART MUSEUM, ST. LOUIS

16, which, with its big canvases by Julian Story, Sorolla, and others, looks very much like a sample section of a Paris Salon. Story's huge historical composition depicting a terrible episode of the French Revolution, the motive for which he borrowed from a passage in Lamartine's "History of the Girondins," is no more adequate as an interpretation of such a tragedy than Benjamin West's picture of the madness of King Lear. Indeed, the contrast between the intensity of the emotional character of the blood-drinking test imposed upon Mlle. de Sombreuil and the academic manner of

And Sorolla, the painter of sunlight, of outdoor life and gayety, it seems, was also at one time bitten by the mania of tragedy, when he produced "Another Marguerite," a picture which, to borrow the cynical colloquialism of the modern reporter, is pure "sob stuff." It is not badly done, as such things go, and tells its melancholy tale with sobriety and feeling. The young woman, who, like her prototype of the Faust legend, has in her despair murdered her child, has been arrested, and is being conveyed to prison, sits, with manacled wrists, in a compartment of a third-class

railway carriage, watched by two armed guards, who are seated just behind her. Compared with the majority of modern paintings of this genre, this is, to say the least, a very able and telling piece of illustrative work.

Another tragedy, this time by Gabriel Max, who has spread his horror over a canvas measuring four by six feet, is called "The Condemned." The scene is laid in a cell, walled in with massive rock. Through an opening at the left, a glimpse of blue sky and sunlit field is to be had. A wreath of flowers has been laid upon the gate post. Beneath it a heavy wooden gate confines the willing beasts, already gorged, who are sleeping. Near them huddle the three condemned women. Two kneel upon the stone floor, with clasped hands, and the third turns to look at the wild animals in fascinated horror. The whole affair is one of those premeditated and artificial assaults upon the sensibilities of the observer, which, by their undisguised intention to horrify and shock, are in most cases likely to miss fire, and prove emotional boomerangs.

It must not be inferred from these examples that the permanent collection of pictures is altogether composed of sensational story-telling works, nor even that this class of works predominates. On the contrary, the collection, as a rule, has the usual and characteristic tone of American public collections largely made up of American works, that is to say, it is habitually and naturally a cheerful and genteel lot, with many ably painted landscapes, marine pieces, and figures. Not to go too far into wearisome details, let us baldly cite, among the excellent native works, John W. Alexander's "Phyllis," Frank W. Benson's "Summer Afternoon," Frederick C. Frieseke's "Torn Lingerie," George Fuller's "Old Age," Charles W. Hawthorne's "Adoration," Walter Shirlaw's "Sheep Shearing in the Bavarian Highlands," Gilbert Stuart's "Study Head," Horatio Walker's "Evening, Milking," Karl Anderson's "Sisters," R. A. Blake-lock's "Wood Interior," Charles H. Davis' "Clouds and Hills," Daniel Garber's "September Fields," George Inness's "Approaching Storm," John H. Twachtman's "Waterfall, Yellowstone Park," Frederick J. Waugh's "The Sea," J. Alden Weir's



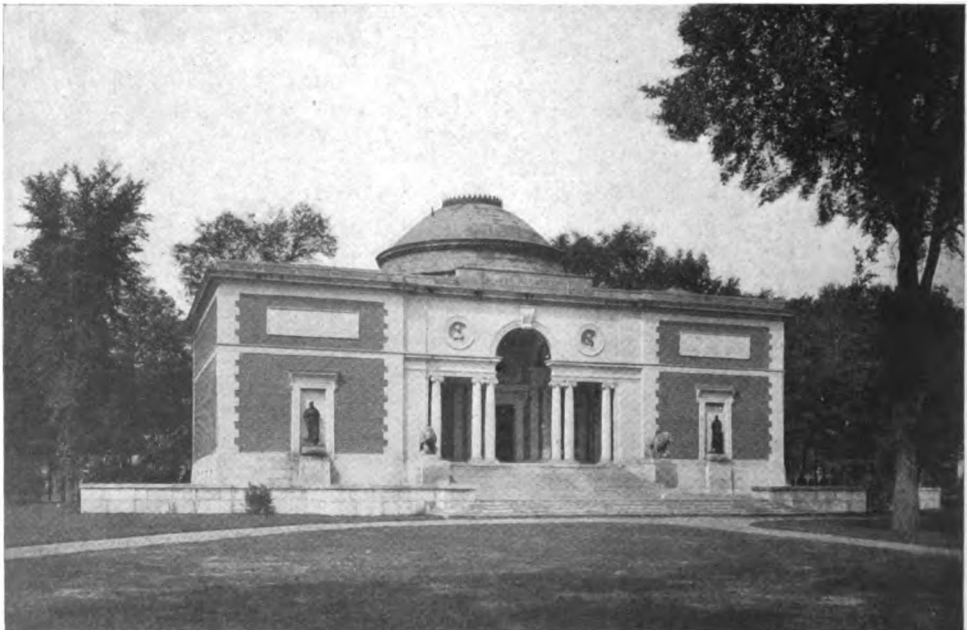
STONE FIGURE OF A BUDDHA
Chinese, T'ang Dynasty (617-907 A.D.)
CITY ART MUSEUM, ST. LOUIS

"Windham Village," Charles H. Woodbury's "The Rainbow," Alexander H. Wyant's "Winona Falls," Alexander Harrison's "Crepuscle," and, in the W. K.

Bixby American Art Acquisition Fund group, the works by T. W. Dewing, George Fuller, George Inness, John La Farge, E. W. Redfield, Edmund C. Tarbell, Dwight W. Tryon, Childe Hassam, and a dozen others.

Early American painting is scantily represented. There are examples of Benjamin West, Gilbert Stuart, Washington Allston, Chester Harding, and George C. Bingham, the Missouri artist who painted "The Jolly Flatboatman," "Election Returns," "The Stump Speech," and "Daniel Boone Escorting a Band of Pioneers into the Western Country." Many of Bingham's paintings furnished subjects for engravings published about 1840-1850, and he may be called perhaps the nearest approach to a Western Old Master. His records of his time, though dry and conscientious, are veracious and first-hand, therefore, of unique interest and value. Of the recognized European Old Masters, the collection contains works by Van Goyen, Ter Borch, Goya, Moro, Bruyn, Mostaert, Guido, Maratta, and a few others, mostly from the rather colorless Washington University collection. Mod-

ern European painting is represented by Joseph Bail, Rosa Bonheur, Bouguereau, Jules Breton, Cazin, Benjamin Constant, Puvis de Chavannes, Doré, Jules Dupré, Diaz, Gérôme, Lefebvre, L'hermitte, Manet, Monet, Monticelli, Moret, de Neuville. Pissarro, Sisley and Vibert; Artz, de Bock, Bosboom, Jurrès, Mesdag, Mauve and Neuhuys; Sorolla, Zuloaga, Chicharro and Rodriguez; Orpen, Hornel, Hamilton, Park, Pirie, Stevenson and Thompson; Kedzier-ski, Krushitsky, Polenoff, Makowski, and Verestchagin; Achenbach, von Uhde, Vorgang, Cramer, Hartmann, Koenig, Kruehl, Luben, and Schnars-Alquist; Cegerfelt, Larsson, Liljefors, Schultzberg, and Zorn; Clays, de Cock, Brunin, Leempoels and Alfred Munthe. Queer lacunæ may be noticed, but that need trouble nobody. All in good time. The outstanding or starred items (in Baedeker style) might be the Manet, the Bail, the Orpen, the three Sorollas, the Alfred Stevens, the Mauves, the L'hermitte, and possibly Verestchagin's well remembered "Shipka Pass," a gift from Mrs. Phoebe Hearst. Any museum in the world would be glad to own these pictures



WALKER ART BUILDING, BOWDOIN COLLEGE

BRUNSWICK, MAINE



SWALLOWS

TROY KINNEY

Original etching, 7 x 10 inches

DANCING AND DANCERS

A SERIES OF ETCHINGS BY TROY KINNEY

TROY KINNEY, whose illustrative work is well known, has within the past two or more years executed a remarkable series of etchings of dancers. That one art should thus be employed to interpret another is fitting—but seldom has it been so successfully—I had almost said triumphantly done—for Mr. Kinney yields none of his etcher's prerogatives in pictorially rendering the oldest of the arts, and in his etchings the very essence of dancing is given in a manner which leaves little to be desired. There is perhaps a peculiarly close kinship between etching and the dance—both being to a great extent dependent upon line and rhythm for their significance and charm; besides which neither is quite what it should be unless inherently spontaneous and joyful. In both instances art must be called in to conceal art.

In their delightful book on "Dancing and Dancers of Today," Caroline and the late Charles H. Caffin tell us that we have only recently awakened in this country to the fact that dancing may be something more than a form of social amusement in ball rooms or gymnastic exercise on the stage, and it is true that only lately have we

realized its place among the arts. But this is due in part to it having been so little practiced, and because we had fallen into a way of segregating and pigeon-holing the arts.

Rhythm is to be found as a basic element in poetry, painting, music, dancing, and no masterpiece ever came into existence by mere accident, consciously or unconsciously, each is composed, if it is a work of art.

We have heard much in recent years of the desirability of returning to primitive forms of expression, and we have seen horrible attempts on the part of certain inovators to render sound and motion in pictorial but utterly unintelligible forms.

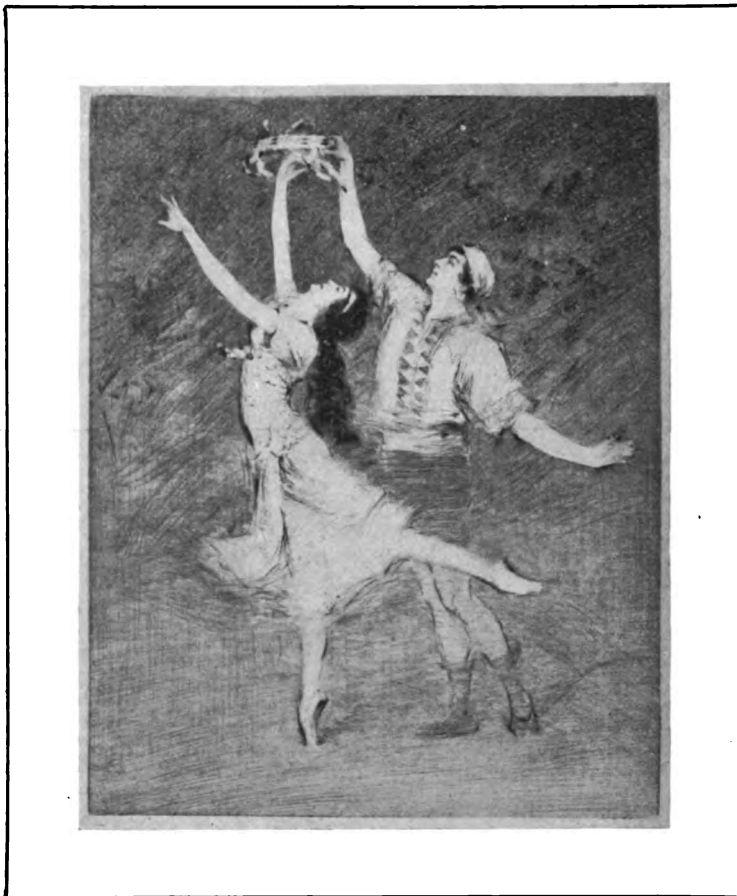
The dance is a primeval emotional instinct, which in classical times found through art extraordinarily beautiful expression. Mr. Kinney in his interpretation of dancing and dancers has expressed rhythmic motion in unequivocal terms. His etchings of these men and women dancing do not suggest suspended motion, they are not snap-shots, but glimpses—flashes of vision, by no means static. Here is where etching lends itself so perfectly as a medium, inherently it is light, intangible, the figment of an artist's dream.



LOPOKOVA AND NIJINSKI IN LES SYLPHIDES

**AN ETCHING BY
TROY KINNEY**

Original etching, 12½ x 9⅞ inches



PAVLOWA AND VOLININ IN AMARILLA

AN ETCHING BY

TROY KINNEY

Original etching, 12 $\frac{1}{4}$ x 9 $\frac{3}{4}$ inches



ADELINE GENÉE

AN ETCHING BY

TROY KINNEY

Original etching, 12 $\frac{3}{8}$ x 9 $\frac{3}{8}$ inches



ADOLF BOLM IN PRINCE IGOR

AN ETCHING BY

TROY KINNEY

Original etching, 12¼ x 9¾ inches

Compare these etchings with photographs of the same subjects, and their distinction will be immediately evident. The camera overstates the spectacle—the etcher gives only the essence of the vision.

But not only has Mr. Kinney rendered through line the grace of rhythm, but he has achieved in these etchings the effect of buoyancy which is the element of joy-

ousness in the dance, the dancers he has etched are not merely light, they have an upward spring controlled but delightfully evident. It is the dance at its best as he has pictured it, dancing of the sort which the Greeks would have rejoiced in, and likewise would have considered worthy of commemoration through the medium of another art.

L. M.



THE WATERFALL ADAM EMORY ALBRIGHT

A PAINTER OF CHILDHOOD

BY MINNIE BACON STEVENSON

ADAM EMORY ALBRIGHT has been called the James Whitcomb Riley of the brush, and for over a score of years has found his inspiration in the theme of which Riley sang, country children.

He paints the untrammelled, barefooted child of out door life seen as a part of nature, comrade of field, wood and stream. And what idyllic and pastoral settings for activities of childish joys he has given in

lovely harmonious color. Opalescent seas of misty tenderness, rugged mountain slopes, fields and flowers, from the rocky coast of New England, to the sunshine and roses of California, he has recorded the scenic beauty of our native land.

Many others have painted children and have run the gamut from street gamin to cherub, but in his own specialty of country children, Mr. Albright stands unrivaled.



LITTLE WATER CARRIERS OF THE ANDES

ADAM EMORY ALBRIGHT



CHILDREN OF THE TROPICS

He does not seek to portray types, as he says children are the same everywhere, rather he expresses the universal spirit of childhood. His pictures are joyous, full of sunshine, and show a deep feeling for nature; he is not attracted by the freakish or bizarre, nor the darker more tragic side of life.

Poets have sung their sweetest songs on humble themes, so these pictures have a heart-appealing quality, bringing back memories of happy days gone by before the shackles of the work-a-day world were felt. Children are elusive little creatures, but Mr. Albright has a genuine fondness for them, and is able to win their confidence, and enter into the spirit of play, so has no trouble in getting them to pose for him. His own family of three sons used to provide models, but that is some time ago as may be realized by the fact that all three served in the late war.

Mr. Albright spent one winter in Venezuela and thinks the tropics offer undeveloped fields for the painter with their brilliant atmosphere and backgrounds.

He brought back colorful canvases of red-roofed villages, flowering shrubs, mountain and jungle, together with native children and ever present donkey.

In a recent exhibition at the Art Institute, Chicago, was shown his last winter's work at Laguna Beach, California. His pictures of rocky shore and sea, where the little folks play, or gaze out on the water

as though awaiting the ship of dreams were enchanting.

Mr. Albright reverses the usual custom of the artist, remaining at his studies through spring and summer, then seeks a warmer climate thus being able to paint in the open the year round.

His Log Studio is unique, and pleasantly situated in Hubbard Woods, a northern suburb of Chicago, just on the environ of the Skokie. A large structure some eighty-four by forty-eight feet it contains besides the studio proper an eleven room house, and is one of the interesting places of the north shore. The latch string is always out and many visitors have been welcomed in a hospitable manner by Mr. Albright and wife.

In 1884 at the age of nineteen he began his studies at the Art Institute, when the beginnings of the present great museum by the lake, consisted of two rooms at State and Monroe Streets. He also studied at the Pennsylvania Academy of Fine Arts, and in Munich and Paris. He is one of the pioneer painters of the Mid-west, and though born in Monroe, Wisconsin, can be claimed by Chicago, as he has lived there and been actively associated with the art life of the city for many years. He has served as president of both Chicago Water Color Club and Chicago Society of Artists, is known in the East as he is a member of and exhibits with the New York Water Color Club, and American Water Color Society.

SOME PICTURESQUE BITS OF OLD NEW YORK

BY ADELAIDE CURTISS

GREAT changes, sometimes attended with seemingly ruthless disregard for much that had been formerly cherished, have marked the "making-over" of New York City from a series of villages to the present great metropolis. Streets and avenues, laid out on regular lines, have replaced winding lanes; small streams and marshy districts have been filled in and done away with; trees have been felled and land has been reclaimed.

All this is most praiseworthy, but—alas for much of the picturesqueness! It has too often vanished!

Then, too, as the business interests of the city have steadily and amazingly increased, many of the old residents have been forced, in the very nature of things, to move, either "uptown," or to the outlying cities and villages. As a result many old houses which, a few generations ago, occupied sections which were then fash-



SOME OF THE HUDSON STREET HOUSES

OLD NEW YORK

ionable residence districts now stand, deserted by their former owners, and given over either to some sordid trade, or fated to become cheap dwelling or lodging houses. Some of these old houses indeed, have been so elbowed out of the way by later and larger constructions that they are completely surrounded, and only reached through narrow alleys, "hidden houses" in truth. Particularly is this the case along the lower west side, in some of the sections near Chelsea Village.

A district which is especially rich in these old residences, many of them charming in their exterior details, in spite of age and neglect, is in the vicinity of Houston and Charlton Streets. Here can be found beautiful old doorways, well-designed balconies, and highly picturesque dormer windows. The roof-lines indeed of many of these venerable houses happily break the monotony of modern office buildings and "skyscrapers," and could ill be dispensed with.

They are passing, however, these old houses, with the lapse of years, and it is only a question of time when these "rookeries," as they are sometimes denominated by the irreverent, will be no more. With them will pass an interesting phase in the city's history, a period of much greater leisure, and vastly simpler ways of living, an era which we, perhaps mistakenly, consider a kind of "Golden Age," when men were supposedly happier and more fortun-

ate than they are today. We get glimpses of this social life of early New York City, with all its quaint environment, from the pages of Washington Irving, and later from those of George William Curtis.

It is true that a number of most picturesque old houses, carefully preserved, and a few of them wisely maintained as historical museums, can be found in various parts of the city, but those that are most numerous and most truly represent the city's early types of architecture are the well known ones in the vicinity of Gramercy Park and Washington Square. Henry James has helped to make forever memorable the last-named section through his novel, "Washington Square." In this he says:

"I know not whether it is owing to the tenderness of early association, but this portion of New York appears to many persons the most delectable. It has a kind of established repose which is not of frequent occurrence in other quarters of the long, shrill city: it has a riper, richer, more honorable look than any of the upper ramifications of the great longitudinal thoroughfare—the look of having had something of a social history."

And another writer says: "No single article, or chapter, can even attempt to encompass the complete story of Washington Square. Covering the entire period of the city's history, passing through startling changes and transformations, the



OLD HOUSES ON CHARLTON STREET

OLD NEW YORK

scenes of great happenings, the background of illustrious or curious lives—it is probably more typical of the vertiginous development of New York than any single section. The Indians, the Dutch, the English, the Colonials, the Revolutionists, the New Americans, the shining lights of art, science, fashion and the state, have all passed through it, confidently and at home. Nothing that a city can feel or suffer or delight in has escaped Washington Square. Everything of valor and tragedy and high hope—that go to make a great town as

much and more than its bricks and mortar—are in that nine and three quarters acres that make up the very heart and soul of New York.

“Whatever happens to us, let us hope that we will always keep Washington Square as it is today, our little and dear bit of fine, concrete history, the one perfect page of our old, immortal New York!”

Near-by Greenwich Village, the haunt of artist folk, is also a section with a well-known character of its own. Thomas A. Janvier has written most delightfully of this



OLD DOORWAYS ON CHARLTON STREET

OLD NEW YORK

"disjointed region," where, he says, "Fourth Street crosses Tenth, Eleventh and Twelfth Streets very nearly at right angles—to the permanent bewilderment of nations and to the perennial confusion of mankind." Here can be found, for instance, near that congeries of streets that Mr. Hemstreet calls "The Mousetrap," a strange little "lost court" called Patchin Place. Patchin Place leads nowhere; it has its few yards of narrow street, where little unassuming houses with green door-

ways and brass knockers pass seemingly a quiet existence, the whole group terminating in a high brick wall—a most unexpected little nook of a place indeed.

All these, however, and other similar old houses, though at present standing under more or less favorable conditions, must ultimately cease to exist, as New York continues its development. It is to be hoped though that Time will long spare such historic landmarks. The photographs show a few of these venerable buildings.



TARAL ON THE COPPER RIVER, ALASKA
FROM A PAINTING BY E. P. ZIEGLER



C. B. J. F. DE ST. MEMIN

ST. MEMIN AND HIS PORTRAITS

BY ANNA SEATON-SCHMIDT

THE War has revealed to Americans the true greatness of the French people and their deep and unswerving devotion to the highest ideals of life. As Lieutenant Lemordant said, art has always been to them something vital, something which they lived, through which the genius of the race revealed itself. Because it belonged to the daily life of the people it persisted during the recent war of the trenches, during the terrible days of the French Revolution. Even during the Reign of Terror, successful exhibitions were held in Paris. Every Frenchman is born with an instinctive love and appreciation of all things artistic and when, in 1789, Charles Baltazard Julian Fevret de St. Memin found himself penniless in a strange country, he turned to art to save him from starvation.

A young nobleman, he had been in the King's Guard before the Revolution, and had then fled with his father to America enroute for San Domingo, where his mother possessed large estates. But on landing in New York he learned of the revolt of the natives in that province and decided that it would be folly to attempt to go on. Happily for us, he determined to remain in the United States.

A new method of portraiture had recently come into vogue in France. Gilles Louis Chretien had invented the *Physionotrace*, by means of which instrument he could accurately* trace a life-sized portrait, which he then engraved. St. Memin, like most of the nobility, had studied drawing in France, but knew nothing of engraving. However, with his natural ability and the aid of an encyclopedia, he soon mastered this art. Having obtained the outline of his portrait, he reduced it with a pantograph, another mechanical instrument, to a small oval about two inches in diameter. The shading on the copper plate was made with a little tool of his own invention, called the *roulette*.

He also made other inventions which greatly facilitated his work, so that what at first required two weeks of his precious time, could be accomplished in three days. Thus, he was able to produce over eight hundred of these medallion-portraits in twelve years. But it is as an artist, not an inventor, that we value his work, for apart from the mechanical side, there is so

*NOTE.—The sitter had a candle placed behind him and his shadow was thrown on a sheet of transparent pink paper.



MRS. WICKHAM



MRS. WILKINSON

much of genius revealed in these portraits, that they properly belong in the domain of art. Each one is an individual study of character, "Although alike in treatment, they are remarkable for strict individuality," said John Sartain himself, a noted mezzotint engraver.

Above all, they are prized in America because of their historic value. The most celebrated men and women eagerly flocked to St. Memin's studio, so that there is

scarcely a person of note in the American history of his time whom he did not immortalize. From the mechanically obtained outline he finished a freehand, life-sized drawing in black and white crayon, for which he charged, with the copper plate and twelve prints, \$33. A fair price at that time, when we remember that Gilbert Stuart asked only \$100 for a portrait!

Fortunately, St. Memin always kept two or three of his first prints which he took with



PAUL REVERE



CAPITAINE STEPHEN DECATUR



him to France when he returned there in 1814. From these, two collections were formed and after his death were sold to collectors and eventually found their way to America. One was purchased by Henry Stevens, of London, who brought it to this country, hoping he could persuade Congress to purchase it. Failing in this, he finally induced Mr. Corcoran to buy it for his Gallery, where it is now one of the treasures of that institution. It consists of 818 por-

traits, five silhouettes, nine small views and a print of the siege of Savannah.

The portraits are a veritable treasure-trove, as they afford an inexhaustible fund of information for lovers of our early history. They are also an unfailing source of delight to many of the museum visitors, who there discover long forgotten portraits of their Colonial ancestors. They certainly give us a remarkable insight into the life and customs of that day. The fine, intel-





THOMAS JEFFERSON

THIRD PRESIDENT OF THE UNITED STATES

One of the Builders of Washington as well as the
University of Virginia

lectual heads are an added proof of the high caliber of the men and women who helped develop our young republic; while the attention paid to clothes and the astounding dressing of the hair of the noted belles of that age, make us realize that service was more plentiful then than in our own time.

Among the many distinguished men whose portraits he engraved are four Presidents of the United States: Washington, Jefferson, James Madison, and William H. Harrison. In the gallery are Benjamin Rush, Josiah Quincy, President of Harvard College, Chief Justice Marshall and a host of others who made up the social world of that time. Each portrait is remarkable for the individual character which it reveals. In addition to these miniature-portraits, St. Memin has left us several large engravings of our Colonial towns. It is difficult to realize that when he made his two lovely sketches of New York the "metropolis" contained but thirty-five thousand inhabitants! Yet his "View of New York from Long Island" presaged its future greatness, as the little city was pictured literally surrounded by seacraft of every description.

That St. Memin, on his return to France, was regarded as an artist of unquestioned talent and ability is proved by the records of the Academy of the *Beaux Arts*, which "congratulated him on his perfecting of the arts of design" and made him a member of the Institute. Many other of the academies of his day begged the honor of his name on their roll of membership. The city of *Dyon* chose him as director of their museum "as we know of no one more capable . . . the curator of a museum in the provinces having to unite the qualities of artist-painter, of an expert in judging pictures and of one who can restore them." By his remarkable taste and judgement in choosing masterpieces of every school, ancient as well as modern, he made of his museum one of the finest in France. He continued his own art work until the advanced age of 82. At his death eminent men of every calling united in eulogizing his many admirable qualities. To quote the words of *Oudin*, "There was always that special glory common to his family. They seemed born for the adornment of the arts and the good of their country."



DR. WILLIAM THORNTON

Architect of the United States Capitol and The Octagon

THE AMERICAN MAGAZINE OF ART

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LEILA MECHLIN, Editor

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VOL. XI OCTOBER, 1920 No. 12

A PAINTING BY GIROLAMO DAI LIBRI

AS frontispiece to this number of our magazine we reproduce a famous altar-piece of unusually large size, 14 feet 2 inches by 6 feet 10 inches, painted by Girolamo dai Libri for the high altar of the church of San Leonardo, which has lately been purchased by the Metropolitan Museum of Art. This painting comes from Hamilton Palace near Glasgow, the property of the Dukes of Hamilton, where it was built into the wall of the great staircase. It has been commented upon by Waagen, by Crowe and Cavalcaselle, and all the modern authorities on its school, as well as by Vasari.

Under the laurel tree upon which, according to Vasari, the birds of Verona often tried to alight, sits the Virgin with the Christ child on her knee. At her right are Saint Leonard, the patron of the church where the altar-piece was placed, and Saint Catherine; at her left Saint Augustine and Saint Apollonia.

Below the rocky ledge on which her throne rests are three child angels singing and playing instruments. Saint Leonard's dalmatic of cloth of gold is ornamented at the breast with a half-length figure of Saint John Baptist and at its lower part by a similar figure of Saint Jerome, identified by the model of the church he carries. Saint Leonard himself holds the fetters as the patron saint of prisoners. At Saint Catherine's feet is the broken spiked wheel of her martyrdom. The border of Saint Augustine's cope is also embroidered with saints, here in full length; two of these figures are recognizable as Saint Veronica and Saint Anthony. Saint Apollonia holds the pincers with which her teeth were pulled previous to her martyrdom by fire. There is a dead tree beside the laurel, a peacock—a symbol of the resurrection—perching on one of its branches. The dead tree is the tree of the forbidden fruit of the Garden of Eden from which Adam picked death for his posterity until their redemption by the tree of life, the cross, namely, here symbolized by the living tree before which the Virgin sits.

The landscape is remarkable. The rocky hill at the left is crested with a mediæval castle in the manner that Albert Durer had made fashionable in north Italian art; behind the laurel tree is an estuary and on its far banks a crag with buildings at the top and near and distant mountains, all these latter much in the character of the landscape of the valley of the Adige, perhaps the representation of some particular place. There is a strikingly naturalistic sky, light in tone, against which the tree shows with admirable effect. The composition is in the best tradition of the time, giving a spaciousness, a tranquillity to the scene that later and even greater art frequently missed altogether.

The Fifteenth Annual Exhibition of Paintings by American artists opened in the City Art Museum of St. Louis, September 15th, and will continue to October 31st.

NOTES

THE
LONDON
LINCOLN

The Saint-Gaudens Statue of Lincoln, a replica of the statue in Chicago presented by the American people in recognition of the Hundred Years' Peace between Great Britain and our nation, was unveiled in London, on July 28th with appropriate ceremonies.

The following interesting account of the unveiling and of the closer National relationship which the gift has encouraged, was given in an August issue of *The Architect*, a British publication.

"The inauguration of the Abraham Lincoln statue in the Canning Enclosure at Westminster on Wednesday, July 28th, may be described as an art event of international importance. The Anglo-American Society were able to secure the presence of the Hon. Elihu Root from The Hague to make the formal presentation of the statue on behalf of the American people.

"Among those present were the American Ambassador, the Prime Minister of England, Viscount Bryce, Deputy President of the Anglo-American Society, and Lord Weardale, its executive chairman; and the actual unveiling was performed by H. R. H. the Duke of Connaught, K. G. who is Chairman of the Society. The speakers on this great occasion were H. R. H. the Duke of Connaught, Viscount Bryce, Mr. Elihu Root, and the Prime Minister—the last two contributing very notable addresses. Mr. Lloyd George concluded with the words * * * 'This torn and bleeding earth is calling today for the help of the America of Abraham Lincoln.'

"The statue itself, which is of bronze, standing about 11 feet high, is a replica of the famous statue in Lincoln Park, Chicago, by the late Augustus Saint-Gaudens. The American statesman is standing in front of a massive chair; he wears a frock coat and short beard, whereas in the Barnard statue—unveiled last year at Manchester and also presented through the Anglo-American Society to that city—he appears as clean-

shaven. It may be noted here, as there has been some correspondence on the subject in one of the London architectural papers, that the present pedestal, like the statue 11 feet in height, is only temporary and will be replaced in the autumn by a permanent base of granite.

"If proof were needed of the good impression created by such a public presentation as that of the Lincoln statue it might be found in the generous gift made on the very day of the unveiling by the Anglo-American Oil Company, Ltd., of £10,000 to the Westminster Abbey Fund. The letter accompanying this gift to the secretary of the company addressed to the Dean of Westminster, admirably explains the motives which inspired this noble donation, in saying that—'on the occasion of the unveiling of the statue of Abraham Lincoln placed in such a unique position, practically opposite Westminster Abbey, it seems fitting that, as representatives of large American interests in England, the directors of this company should contribute to the fund for saving the Abbey * * * which spiritually belongs to the English-speaking races.' The total of the Abbey Fund is now well over the first hundred thousand pounds."

MORE ART IN THE TOWNS OF ILLINOIS

The Better Community Movement in Illinois has become active in a new direction. Lorado Taft, the sculptor, has accepted the chairmanship of a committee to be known as the Art Extension Committee. This committee, consisting of representative people from all sections of the state, is now organized to carry forward an aggressive campaign of education in the appreciation of things beautiful. It will endeavor to extend its influence not only to the larger communities, but will try to reach into every small town and village, and even to the farm home and the country school. It will urge that town squares and school yards and home grounds be made more beautiful by planting shrubs and trees and laying out walks, so that by co-operative effort towns may become as beautiful as parks; it will try to create

sentiment in favor of war memorials that are real works of art, so that they may give permanent satisfaction to the communities erecting them; it will conduct competitions among school children to help them to discover the beauties of sky and field and flower and stream in their home environment; it will encourage club activities leading toward appreciation of art; and it will provide small loan exhibitions of works of art and illustrated manuscript lectures at so low a price that they will be available for the use of small groups of people anywhere in the state.

The policy of the committee will be not to take the place of established agencies, but to work with them and help them make their work more effective. It will co-operate with art organizations, women's clubs, associations of commerce, public schools, parent-teachers associations, farm bureaus, and any other local organizations seeking its services. On the other hand it will endeavor to extend the services being rendered by such organizations as the American Federation of Arts, The Art Service League, and the Chicago Art Institute.

The committee is not the result of a sudden impulse to beautify the State of Illinois, but is a response to requests for information and assistance of various kinds; it is the natural result of the community awakening that has been growing for five years under the stimulation of Professor R. E. Hieronymus, Community Adviser at the University of Illinois. Towns as well as cities have become self-conscious, and have not been pleased with their own appearance. Then they have asked for advice, and Professor Hieronymus has been the first person consulted. He has now formed the Art Extension Committee to help him meet this real need.

The particular occasion that called the committee into existence was a dinner held last October as part of the program of the Fourth Annual Better Community Conference at the University. A dinner was announced for all interested in art, and Lorado Taft, who, besides being a famous sculptor, is also

a distinguished graduate of the University of Illinois, was announced to talk after the dinner. It was expected that perhaps twenty people would eat together in this pleasant way, but instead of twenty, there were seventy-five, and the vision of possibility presented by Mr. Taft aroused so much enthusiasm that the future course of the Community Advisor was clear; he immediately began selecting in each of the cities of the state one or two persons identified with the art interests, and active in community welfare.

This committee was brought together for the first time in Chicago, on July 22d to 24th. The meeting was spoken of as an "Art Visitation." In reality, it was a committee meeting psychologically and æsthetically conducted. Instead of rushing the work through in one afternoon and evening, two days were given to it and to the enjoyment of art. The two evenings were spent as the guests of Mr. and Mrs. Taft at the Midway Studios. Other sessions were at the University of Chicago and at the Chicago Art Institute. At the end of the two days the twenty people present were inspired by the same vision of a more beautiful Illinois and were organized for work.

The spirit of the whole conference was reflected in a single sentence by Mr. Taft just at the close of the two days: "The home town is the dearest spot in the world; we should try to make it the most beautiful."

CHARLES A. BENNETT.

THE WADE
FUND FOR
THE
CLEVELAND
MUSEUM

A Trustee and former benefactor of The Cleveland Museum of Art, Mr. J. H. Wade, has again evidenced his interest in the work of the Museum by a gift which will materially increase its usefulness. The ground upon which the Museum was erected was given by Mr. Wade for that purpose; and the collections have from time to time been greatly enriched by various gifts presented by him. These comprise an important collection of textiles; a group of

laces originally in the Wilson collection; European and Oriental jewelry; tapestry; a small collection of Colonial silver consisting of pitchers, a teapot, beakers, tongs, spoons, etc.; a collection of snuff boxes and fans; and thirty-four paintings by European artists, among whom are Turner, Van Dyck, Dupre, Cazin, Delacroix, Rubens, Constable, Romney, Isabey, Jacque, etc., etc.

Announcement has now been made of the establishment by Mr. Wade of a trust fund to be known as "The J. H. Wade Fund," the income of which, estimated at about \$30,000 annually, is designated for the purchase of works of art, preferably along the lines indicated by the donor's previous gifts. In itself the gift is an important one as it will go far toward filling the needs of the collections; and the clear, unbiased manner of its presentation increases its value.

LONDON
NOTES

The season, which closed in July, makes it interesting to review very briefly the result of London exhibitions and sales during that period. It has been well described as a wonderful year for sales prices,—59 paintings and drawings having realized each 1400 guineas or over. Among the important events in the famous salesrooms of Messrs. Christie, Manson and Woods, which have been duly chronicled in these columns, have been the sales of the Methuen collection, in which the old family silver was of special importance, the Vernon-Wentworth tapestries, the old English furniture and silver of the Duke of Leeds, the Harland-Peck collection of pictures and drawings, and the Barbizon pictures and British portraits from the collection of Sir Thomas Glen-Coats, C. B.

Prices are always of interest in relation to current values, and we may note that the Harland-Peck collection, above mentioned, realized the very satisfactory total of £55,783, details here being the Jodrell portrait by Gainsborough for 6,000 guineas, and the head of the beautiful Lady Hamilton by Romney, in an oval, depicted as one of the Graces, £3,500. In other sales appeared this

last Master's "Morning Walk," containing the portraits of Sir Christopher and Lady Sykes, while Raeburn's beautiful Macdonald children, sparkling with life and vitality, sold for 20,000gs, and Reynolds' Earl and Countess of Ely in the same sale for 10,000gs.

In picture exhibitions among the smaller Galleries the well-handled Leicester Galleries have always been to the front in interest, the Bateman caricatures and Epstein sculptures having especially interested the London public; the Fine Art Society has had a succession of attractive displays, among which the Stott Memorial Exhibition and the Russell Flint water-colors claimed a front place, and the Alpine Club Gallery has come forward, notably in the fine show of Augustus John portraits, which have been described and illustrated in these columns,—the same artist's work in etching having already appeared in the Chenil Galleries,—and in a remarkable series of paintings of the Revolution in Russia. Although severely handicapped by taxation, including excess profits, and generally unsettled conditions, several new smaller Galleries have come into being in the last season; among these may be noted that of Messrs. Bromhead, Cutts and Co., at 18 Cork Street, Burlington Gardens, W., where Mr. Montgomery's etchings are on exhibition, and the Independent Gallery in Grafton Street. This last Gallery opened its doors with a somewhat advanced exhibition of modern French art; and followed this up by the art of Mr. Roger Fry. Mr. Fry is a critic of authority, especially on the Italian schools, who, not content with the theory of art, has turned here to give us his impressions of its practice. The experiment, which might in some cases, be fraught with danger—"fare," said an Italian artist once to me, "*e difficile*"—is certainly in this case of interest; but I must confess that I prefer the artist in his landscapes to his figure work, and among the former would select his really beautiful "Study for Provençal Landscape." In this last especially, and in other landscapes, as I have said elsewhere, under their revolutionary ex-

terior, there is a profoundly classic sentiment; and this provençal landscape, even if more synthetized than Claude Lorraine, who would certainly have detailed the foliage, seems to belong in its really noble composition and spacing, its repose and classic harmony to the great tradition of his art.

In concluding my account of the smaller London Galleries, I may mention the Twenty-One Gallery, which has fully kept up its record for choice and original exhibited work. Mr. Miller's wood-carvings were wonderfully clever, including figures in the round and profile portraits as well as more purely decorative work; and the last arranged exhibition of etchings by F. L. Griggs is of very great interest. A special attraction in these etchings is that they are in many cases what may be described as "architectural inventions," that is to say architecture created out of the artist's own imaginative faculty. Sometimes these are massive buildings, Gothic in type, such as appear here in "The Quay"; sometimes landscape and architecture combined, as in "The Palace Farm"; and in a portfolio here I looked over a whole series of "Inventions for garden landscape," some in pencil, others in pen and ink, which was full of suggestions for delightful gardens of the more formal type, with well-trimmed hedges, paved walks and summer-houses.

The most important exhibition of the holiday season, when London is empty, is that of prints and drawings arranged at the British Museum. This exhibition is astonishingly rich and comprehensive, including with the great Italians, the Dutch and German Masters, and a separate section of Oriental Art. Among the Italians we find that master of compelling line, Andrea Mantegna, in his "Calumny of Apelles," and a lovely "Virgin and Child," the beautiful "Abundance," by Sandro Botticelli, Piero di Cosimo's drawing of "Ariadne at Naxos," Verrocchio and his pupil Leonardo, Raphael, Correggio in a study for "La Notte" of the Dresden Gallery, and Titian in two beautiful drawings.

The Dutchmen and German Masters

include a questionable Van Eyck, Burckmair, Grunewald, Baldung, the great Durer and his scarcely less great contemporary, though not compatriot, Lucas van Leyden; we come then to Holbein, Rubens, Van Dyck, in a fine group of drawings, among which the "Death of Adonis" may be noted, and Rembrandt. I have just mentioned Claude Lorraine; and here we find three of his harmonious landscape studies, near two sheets of chalk studies by Watteau. Lastly among the English we find Blake's drawings to illustrate the great poem of Dante; and are carried down as far as Sir Edward Poynter, Mr. Wilson Steer and Mr. Muirhead Bone. Not the least interesting part of this exhibition is the Oriental section, including the art of China, Japan, which is poorly represented, and India.

S. B.

Rheims is being rebuilt and the plan which is being followed was drawn up by none other than the American City Planner, George B. Ford, of New York. Mr. Ford was invited to submit sketches for the purpose last January, and by the 23d of that month his scheme was well in hand. On February 5th, the first draft was given. Late in May the plan was accepted by the Central Paris body, the stamp of whose approval was essential before adoption.

Rheims today is a manufacturing city of about 120,000 population, the most important center of its region. The old dominant fortified town at the crossing of two great Roman roads north and south, east and west, receives its freight today by five railroads and a system of canals. Mr. Ford's plan in brief provides urban circulation for a future 300,000 population.

The following description of the plan was given in the New York *Evening Post*:

"To this end, on the controlling axis of the canal, the study embodied in the plan is concentrated on the extensive part, the sections lying outside the lines of the three successive Roman walls and

the boundaries of the mediæval city. The requirements of the large exterior have been allowed to control the plan for the centre, in which are found the Cathedral, the Hotel de Ville, the Place Royale and the various monuments, including the old Maison des Musiciens. Here in the centre the needs of circulation have been cared for by widening some existing streets and in particular by laying down upon the plan a V of diagonal thoroughfare.

During the four months from the submission of detailed drawings in February to the municipal approval of revised plans May 27th, the criticism aroused was directed almost exclusively to the treatment of the central area. Private property interests beset any such plan with difficulties. Two observations should be made. The central area is all but demolished. Surviving monuments and buildings which in several graded degrees are capable of restoration have been respected. The diagonals have been run through tracts in which little or nothing except the old street plan and the bared foundations could have been reclaimed.

It should, we think, at least be noted that the plan has had the benefit of the fullest and best obtainable French expert advice. Rheims has been studied in France in its every aspect as few towns have ever been studied anywhere and "le plan Ford" has profited freely by the consequent thorough and affectionate erudition."

In 1913, the American Institute of Architects awarded its Gold Medal of Honor to Jean Louis Pascal, member of l'Institut de France and also the Royal Gold Medallist of the Royal Institute of British Architects. The presentation was made *in absentia* to Ambassador Jusserand before a notable assemblage in the Hall of the Americas at the Pan American Union. Mr. Clipston Sturgis, then President of the Institute, presiding.

M. Pascal recently passed away and in the Journal of the Royal Institute of

British Architects lately appeared a very beautiful tribute, which we reprint herewith, from Sir John J. Burnet, Fellow of the Royal Institute of British Architects, one of the most distinguished of the Scotch architects of our day, with the caption, "An Old Pupil's Appreciation."

It is as follows:

"A great man and a great architect has passed away and many architects in different countries throughout Europe and America who read the notice of his death will feel themselves the poorer.

"I have been asked to write a few words of personal appreciation, and while regretting that I cannot speak of his work, except as his pupil, I gladly avail myself of the opportunity of paying my tribute to one to whom, as my professor for nearly three years, and my friend for over forty years, I feel I owe much that can only be repaid by the way in which I endeavor to meet my responsibilities as an architect—a poor return, but I feel he would not have had me put it otherwise.

"It was in the latter half of 1877 that I first had the honor of meeting M. Pascal. He had just succeeded Lefuel as Chief Inspector on the building for the completion of the Louvre. I was but a boy, and perhaps even younger than my years, but I will never forget the sight of the short, well-built man, his coat off, and a cigar in his mouth, who rose from his desk and advanced to meet us, as one of his assistants led us up the long and lofty gallery, which formed his office in the new buildings, to present our letter of introduction from his former pupil, Phené Spiers. His fine, intellectual head with his rather long black hair and keen, though kindly eyes, and his beautiful courtesy as he greeted my father in perfect English as a brother artist, immediately won my admiration, and I felt that he was just the type of man one would expect to create such work as I had seen and delighted in on my arrival in Paris; and one under whom it would be a privilege to study. To me he seemed then, and I still believe he was, the ideal type of architect, eminently sympathetic, breathing efficiency,

and prepared to spend himself in understanding the needs of his day and generation, and giving them artistic expression.

"In the atelier it did not seem to take him an instant to realize the possibilities of any sketch that his pupil might put before him, and he always left us either happily convinced that our sketch was not worth further trouble, or with our eyes opened to artistic possibilities in it of which we had not dreamed, giving us courage to go through the days and nights required to make the finished drawings. He had a wonderful power of accepting the conception of his pupil and helping him to develop it in his own way, a power which explained to me later the catholicity of his judgment when on visiting us in Scotland, and later in London, at his request I took him round the later architectural work.

"Naturally, as a very junior student I did not at first see or hear about the work that he was doing. He never talked about it or brought it into conversation in the atelier; but later on, as I got to know it, it seemed to me very different from the work then being done by other architects in France. There was no attempt at novelty for the sake of novelty, no conscious individuality. It seemed to rise from a simple plan bearing little evidence of ingenuity, but it had an element of distinction and calm which made one feel, the more familiar one became with it, that it was a piece of splendid sculpture, eminently suited to its purpose. I realized later that such a result could only be attained by genius and hard work.

"The last time I saw M. Pascal was on my way to the East in the spring of last year. Always a lonely man, he was in bad health, and having lost several relations and many friends and professional colleagues in the War, was feeling his solitude very keenly, and though he said that my visit had given him courage he insisted on saying 'Adieu,' he would not see me again. 'No, no,' I said, 'not Adieu! Au revoir!' and repeated it as I left him. But the last word I heard from him was 'Adieu.'

"A splendid kindly soul, his death is

his gain. To us he has left a legacy of good work well done—the memory of a generous spirit, ever ready to advise and help, a loyal friend, and to me one of whose like I shall never see again. *R.I.P.*

JOHN J. BURNET [F.]"

"Jean Louis Pascal was born in Paris on the 4th of June, 1837. At about the age of sixteen he became a pupil of Gilbert, and later entered the Ecole des Beaux-Arts and the atelier of Questel, where he had as fellow-student, and thereafter life-long friend, the late R. Phené Spiers. His early student honors included the second and the first Prix Rougeoin, the Prix Abel Blouet, and the Grande Medaille d'Emulation. He won a 'loge' seven times, the second Grand Prix twice, and finally the Grand Prix itself. From 1866 to 1870 he was at the Villa Medicis. On his return from Rome he was appointed Auditor to the Conseil Général des Batiments Civils, and Inspector of Works under Lefuel and the Tuileries. He became Patron of his atelier in 1872, was appointed Assessor in public competitions, became Vice-President of the Conseil Général, Member of the Council of the Beaux-Arts and President of the Jury, and also President of the Jury of the Salon, becoming finally Commandeur de la Légion d'Honneur, Officier de l'Instruction Publique, Membre de l'Institut de France, and Inspector-General of Civil Buildings."

Chicago made marked progress in the art of PAGEANTRY Pageantry during the three months of the summer of 1920. The Pageant of the Wild Flower Preservation Society under the auspices of the Junior Drama League, Miss Bertha L. Iles, Manager, opened the season in Jackson Park, early in June. Hundreds of children took part inventing scenes, designing and making costumes, and co-operating in a picturesque out-of-doors fete on the Wooded Island and in the Rose Garden. Meanwhile, groups of children in the Field Houses of the Parks in remote districts of the city, under the leadership of mem-

bers of the Junior Drama League Committee, were giving smaller pageants with spoken lines, dancing, music and tableaux out-of-doors in the open-air theatres of the parks. Students from the Art Institute directed the design of costumes and color arrangements of groups and tableaux.

The culmination of events appeared in the celebrations at the close of the summer on the Municipal Pier, at Ravinia Park, on the north shore under the direction of the Junior Drama League, and the four pageants given by twenty nationalities, by the Immigration Commission of the Chicago Y. M. C. A., to commemorate the tri-centenary of the landing of the Pilgrim Fathers.

The Children's Civic Theatre and the Children's Civic Orchestra and Chorus, the latter from the Civic Music Association, co-operated at the Municipal Pier. Short Pageants were given weekly during July and August in the great Auditorium at the end of the Pier. The old tales of Robin Hood, the Pied Piper and kindred scenes in history and romance were popular.

The Wild Flower Preservation Society inspired the most effective pageant at the Municipal Pier in which the arts of the theater, music and dancing united with success. A pageant in which one hundred children took an active part and many could play accessory parts, was arranged by Mrs. Charles Millspaugh, of the Wild Flower Preservation Society, wife of Dr. Charles Millspaugh, the botanist, of the Field Museum and National President and a founder of the Wild Flower Preservation Society. The color values of the costumes, the composition of tableaux, the contrast and sustained interest in this pageant made it an overwhelming success. The Children's Civic Theater contributed the leading actors, and the Civic Theater Chorus and Orchestra provided the music.

The majority of the children taking part, came from widely separated city wards where social settlements or Recreation Centers had organized a group for the Junior Drama League. The Wild Flower Pageant was again given a week

later, early in August, at Ravinia Park by 4,000 children from the north shore suburban towns. The pageant overflowed the stadium and the open-air theater, the costumes creating moving pictures of color and graceful design. The Chicago Symphony Orchestra provided accompaniments as for example the violets lightly danced to the throne of Nature to the music of Mozart, and MacDowell's "To a Wild Rose," welcomed a lightfooted but thorny company in pink and white. Excerpts from the symphonies appropriate to the pictorial effects and gay little dances from the classic favorites composed the musical background.

The Americanization pageant to commemorate the tri-centenary of the landing of the Pilgrim Fathers was in four sections with twenty nationalities taking part, under the direction of Miss Mari Ruef Hofer. Employes of several large industrial concerns, including the packers, appeared in the events staged for Hamlin Park, Sherman Park, McKinley Park and Jackson Park, the last days of August. Miss Hofer trained 500 actors to represent scenes of history at the time of the Pilgrim Fathers and accessory crowds gave impressiveness to the tableaux. About 100,000 persons witnessed these pageants.

The pageantry at the Municipal Pier is regarded as constructive education as well as entertainment. The Drama League of Chicago organized the Junior Drama League and the Children's Civic Theater. It held a ten days' free Institute for training Community and Institutional Recreational Workers at the Fine Arts Building late in August. Miss Bayer, of the Art Institute was director of Drawing and Costume Classes. Every Monday and Friday afternoons, free classes in Pantomime, Dancing, Drawing, and rehearsals of plays and operettas were held all summer in the Municipal Pier Auditorium.

The Summer School of Painting at Saugatuck, Michigan, under the auspices of the Art Institute Alumni Association, presented a pageant on the sands of the dunes of Lake Michigan, to celebrate the erection and to light a fire on the hearth

of the new studio, Wednesday evening, August 11, at sunset. The prologue was written by Myron B. Chapin, of East Lansing, Michigan. Dr. Frank L. McVey, President of the University of Kentucky and formerly President of the University of N. Dakota, famous for successful pageantry, read the lines preceding the different episodes which reviewed the history of the region of Potawatamies and Ottawas in camp, their appeal to the Spirit of Nature and finally the appearance of Civilization and Pioneers and lighting the fire on the hearth of the studio in the presence of Art. Sixty students of the summer school designed and made their own costumes. The episodes were dramatic and carried off with great spirit. President Charles L. Hutchinson, of the Art Institute, and President Thomas Eddy Tallmadge, of the Art Institute Alumni Association, and others interested went from Chicago to witness the pageant. The stage was the sandy shore backed by a range of wooded dunes. The actors faced the west and setting sun and all was reflected in the clear waters of an inlet of Lake Michigan. The Summer School Paintings, at Saugatuck, Frederick E. Fursman, director, has closed a successful season. The students came from Chicago and Milwaukee, and smaller cities in Iowa, Indiana, Wisconsin, Kentucky and elsewhere.

The Society of Arts and Crafts of Detroit is bringing to this country this autumn for exhibition in Detroit and other centers, an exhibition of British Art collected in Great Britain during the summer by Miss Alexandrine McEwen, Vice-President, and Miss Helen Plumb, Secretary of the Society.

The exhibition will consist of the most notable work of the leading artists, designers, and craftsmen of Great Britain, many of whom have international reputation in the world of art today. It will comprise rare and unique objects in gold and silver smithing, enamels, carvings, small sculptures, etc., all of which will be for sale.

In arranging for this exhibition the Arts and Crafts Society is merely extending its usual practice of seeking the unusual and lending encouragement to that which is finest and best among handicraft workers.

AN ART
PROGRAM
FOR THE
WOMEN'S
CLUBS

Mrs. Walter S. Little, Art Chairman of the General Federation of Women's Clubs, of which Mrs. Rose V. S. Berry is Director, has issued to the State Chairmen of Art

throughout the country a most excellent letter suggesting and listing work which might most advantageously be taken up during the coming season and mentioning the various helps obtainable, as well as urging united effort in obtaining certain definite ends. Such for example, as a National Gallery of Art in Washington, the Abatement of the Billboard Nuisance, the Establishment of Art Commissions.

As a timely topic for winter study Mrs. Little suggests, "The Needs of Art in Our Country Today," among which she suggests more appreciation of art as a business and social necessity, Art in Industry, Art Training in the Elementary Schools, Better Civic Art and Better War Memorials.

In order to secure expert advice and suggestions for the extension of club work in special fields, a number of expert women artists, craftsmen and others have been asked to serve as an Honorary Advisory Committee. Among these are Violet Oakley, Anna Coleman Ladd, Jessie Willcox Smith, Mrs. James Earle Fraser, Mrs. Henry Turner Bailey, Mrs. Robert B. Harshe, Mrs. Dorothea Warren O'Hara, and Miss Leila Mechlin, Secretary of the American Federation of Arts.

Mr. Robert B. Harshe, until recently Assistant Director of the Carnegie Institute, has been elected Assistant Director of the Art Institute of Chicago and assumed the duties of his new office September 1st. He is to be in immediate charge of the School.

ITEMS

Recognizing the broadening influence of Artistic Photography as a medium in Art Expression, the Department of Photography of The Brooklyn Institute of Arts and Sciences has arranged several courses of instruction and a series of demonstrations for the coming season. One of these courses will be under the direction of Mr. Clarence H. White, of Columbia University, most distinguished as a pictorial photographer and President of the Pictorial Photographers of America. Another course will be conducted by Mr. William H. Zerbe.

The Peoria Society of Allied Arts announces an exhibition of oil paintings by Illinois artists to be held from November 11th to 22d inclusive. This exhibition is open not only to the permanent residents of this city but to all who have resided in Illinois for the last five years. A silver and bronze medal will be awarded.

Those desiring fuller information will address Mr. Herbert E. Hewett, Chairman of the Committee, 1600 Peoria Life Building.

During the first three weeks of August, the Fifth Annual Exhibition of work by American artists on the North Shore, was held in the Gallery on the Moors, East Gloucester under the direction of those generous patrons of art by whom the little Gallery was erected and is owned, Mr. and Mrs. William E. Atwood.

This exhibition comprised seventy-five paintings, fourteen works in sculpture and etchings by Lester G. Hornby, Arthur W. Heintzleman, Frederick G. Hall and James E. Thompson.

Summer exhibitions of contemporary work by American artists were held during the season just closing in Duxbury, Massachusetts, under the auspices of the Duxbury Art Association of which Charles Bittinger is President; at Mystic and at Lyme, Connecticut, under the auspices of the Art Associations of the respective places. Lyme showed entirely local work whereas Mystic added a loan collection.

Mr. Virgil Barker, until recently Curator of Paintings at the Carnegie Institute, has accepted the position of Director of the Fine Arts Institute, Kansas City and entered upon his duties there on September 1st. Mr. Barker has made quite a reputation for himself as a writer on art and rendered valuable assistance to the Corcoran Gallery at the time of its recent Biennial Exhibition.

The Kansas City Art Institute has a new home and under the presidency of Mr. J. C. Nichols, is planning an active campaign of development during the present season.

The National Advertising Commission of the Associated Advertising Clubs of the World has appointed a committee to take up with the artists and art organizations of the country the matter of better and more art in advertising.

Mr. Joseph S. Pottsdamer of the Ketterlinus Lithograph Company, of Philadelphia, Pennsylvania, is Chairman of the Committee.

COMING EXHIBITIONS

The Philadelphia Water Color Club and the Pennsylvania Society of Miniature Painters will hold their Annual Exhibition at the Pennsylvania Academy of the Fine Arts from November 7th to December 12th.

The Annual Exhibition of oil paintings and sculpture held under the auspices of the Academy, will be held in the Academy from February 6th to March 27th.

The Thirty-third Annual Exhibition of American Oil Paintings and Sculpture is to be held at the Art Institute of Chicago from November 4th to December 12th.

The New York Water Color Club will hold its Annual Exhibition some time during the autumn at the Fine Arts Building, 215 West 57th Street, occupying the South Gallery and the Academy Room. The dates had not yet been announced when we went to press.

BOOK REVIEWS

PROPORTIONAL FORM, Further Studies in the Science of Beauty, Being Supplemental to Those Set Forth in "Nature's Harmonic Unity." BY SAMUEL COLMAN, N. A. and C. ARTHUR COAN, LL.B. G. P. Putnam's Sons, New York and London, Publishers.

This book was completed shortly before Mr. Colman's death. The drawings and correlating descriptions are by Mr. Colman, the text and mathematics are by Captain Coan.

It is an extremely interesting, instructive and unusual work. The authors hold that all beauty must be according to some rules, discovered or discoverable, and that every new law of science is as a new road to beauty and every new inspiration to beauty must disclose new laws upon which it is based.

Obviously they do not contend that these laws make beauty more beautiful, but that they do go to show that beauty is not a mere arbitrary thing, a matter of personal taste, and that beauty in nature does not "just happen," that there is orderliness in creation, a symmetry and harmony, a complete comprehension of design. And that it is the application of these same laws which in art leads to the highest attainment.

To the student of art, to the thoughtful reader, to those who find joy in the beautiful both in art and in nature, this publication is full of interesting and helpful suggestions. To those whose inclination is today to cast off tradition and to disregard scholarship it should provide very profitable food for thought.

ENGLAND IN FRANCE, Sketches mainly with the 59th Division. BY SYDNEY R. JONES, of the Royal Engineers. Text by Charles Vince. E. P. Dutton and Company, New York, Publishers.

The sketches in this book of places in France visited by the great Army of Occupation are substantially made and well printed for purposes of illustration, but are lacking in artistic quality. They engage the interest of the observer

through their positive quality, but leave him cold and unresponsive so far as any message they may have to give is concerned.

THE LIFE OF JAMES MCNEILL WHISTLER, BY E. R. and J. PENNELL. New and revised edition. Illustrated. J. Lippincott Co., Philadelphia, and William Heinemann, London, Publishers.

That a sixth edition of this biography should be wanted, and at this time, testifies not only to its intrinsic worth, but its continuing interest—an interest derived not merely from the subject dealt with but the literary charm of presentation.

Whistler was unique, a rare genius, a remarkable man, full of excentricities to be sure, but with marvelous personal magnetism and a peculiarly lovable as well as exasperating nature which led him to be not only momentarily hated but permanently adored. Among his best friends, and none ever had better, were Mr. and Mrs. Joseph Pennell. With endless pains and as a labor of love they got together the material for this volume, and ever since its first edition came from the press in 1908, they have been gathering more material and verifying documents—in fact doing everything to perfect the work. But for the intervention of the great war this sixth edition would have been out long ago, but all the while Whistler's reputation has steadily grown. During the coming year the Freer Gallery in Washington with its most comprehensive collection of Whistler's works is to be opened. Mr. and Mrs. Pennell's own collection assembled for the purposes of this volume has been installed in the Library of Congress. As the Pennells say, "Washington will soon be visited to see Whistler as Madrid is to see Valasquez." In the preface to this edition attention is called to the fact that whereas Whistler has "escaped the indignity of commercial popularity" he has "come into his own" and his name and his fame are world-wide; he is "with the Immortals."

This book is admirably illustrated with reproductions of Whistler's most famous etchings and paintings.

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PUBLISHED MONTHLY BY

THE AMERICAN FEDERATION OF ARTS

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For October 1, 1920

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BEFORE ME, a Notary Public in and for the State and county aforesaid, personally appeared LEILA MECHLIN, who, having been duly sworn according to law, deposes and says that she is the *Editor* of THE AMERICAN MAGAZINE OF ART, and that the following statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations. That the names and addresses of the publisher, editor, managing editor, and business managers are:

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LEILA MECHLIN, *Editor*.

Sworn to and subscribed before me this fifth day of October, 1920.

ALBERT H. SHILLINGTON

My commission expires September 13, 1925.

Notary Public
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Please mention AMERICAN MAGAZINE OF ART when writing to Advertisers

"The Macdonald Children," by Sir Henry Raeburn, the frontispiece to this number of THE AMERICAN MAGAZINE OF ART, was sold at Christie's last July for 20,000 guineas. It is one of the loveliest of Raeburn's paintings. In 1895 it was exhibited in Burlington House, and in 1899 at the Guildhall and it is described at length and illustrated in Sir W. Armstrong's "Sir Henry Raeburn." The canvas is 58½ by 42½ inches. It is a portrait of Reginald George Macdonald, of Clandanald, and his two younger brothers, Robert and Donald. The eldest boy, in scarlet dress, with white linen collar and white stockings and black shoes, sits on a rock with his brother Robert, in lemon-colored dress, wide blue sash and white collar. They sit side by side, each with an arm around the other's waist, and are in the act of snapping their fingers above their heads. The youngest boy Donald stands by their side, wearing a scarlet dress, and turns, smiling toward his brothers, holding a spaniel in his arms.



THE MACDONALD CHILDREN

A PAINTING BY

SIR HENRY RAEBURN, R. A.

RECENTLY SOLD AT CHRISTIE'S, LONDON, FOR 20,000 GUINEAS

THE AMERICAN MAGAZINE OF ART

VOLUME XI

NOVEMBER, 1920

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WINTER IN THE FOREST, DELECARLIA

A. L. SCHULTZBERG

Courtesy of the John Herron Art Institute

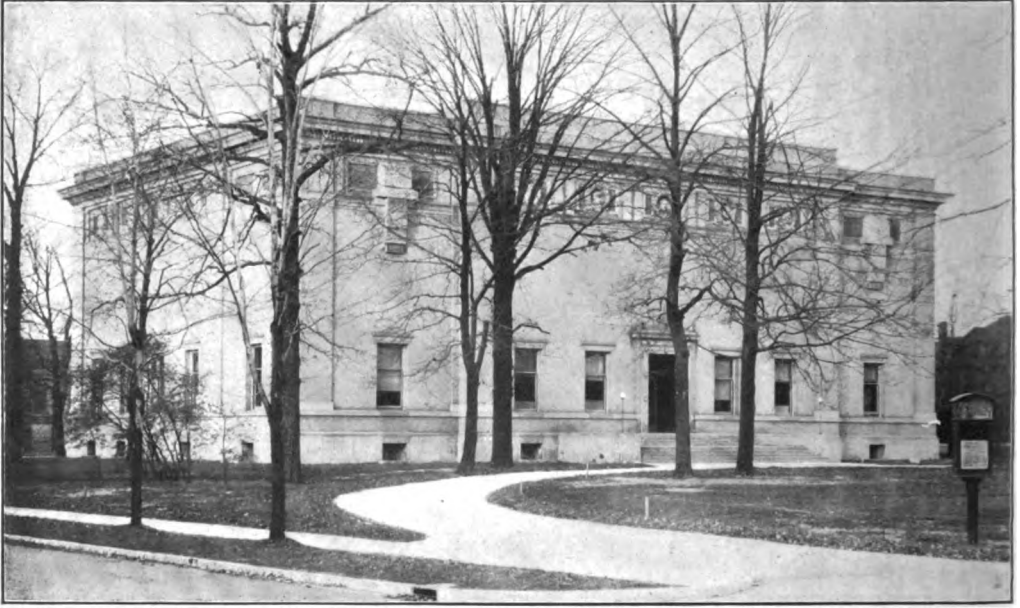
THE JOHN HERRON ART INSTITUTE OF INDIANAPOLIS

IMPRESSIONS OF A TRAVELING ART CRITIC

BY WILLIAM HOWE DOWNES

LOCAL pride is a good asset when it comes to organizing, developing and maintaining an art museum. It actuates a large number of the people who would not take any special interest in the institution out of sheer love of art, but who are fond of their home town, and believe that it ought to have all the good things that pertain to a wide-awake and up-to-date city. There is a certain stage in the growth of an American community when the idea of an art museum begins to permeate the atmosphere. It starts, in all probability,

in the local art association, the majority of the members of which are women. The public sentiment, as we vaguely call it, has to be educated up to the conception. Business men yield a more or less gracious assent, though in their hearts they regard the scheme as somewhat of an iridescent dream. However, since Chicago has it, it seems, we must go and do likewise. In fine, by a gradual process the tired or otherwise business man is converted to the belief that it's one of the things that has got to be put over, in order that the home town shall



THE JOHN HERRON ART INSTITUTE, EXTERIOR

be indisputably on the map. These and similar motives are not, perhaps, of the loftiest æsthetic or altruistic order, but we must deal with actuality as we find it, and all motives are good that tend to help in a righteous cause.

Do not for a moment assume that these remarks are intended to be especially applied to the case of Indianapolis. The genesis of the John Herron Art Institute, as it happens, was entirely different. In fact, it was unique. The John Herron bequest came to Indianapolis so unexpectedly that it might be called a bolt from the blue. It came, moreover, from a totally unexpected source. John Herron had never been suspected of any interest in art, and, as a matter of fact, so far as any one knew, he knew little and cared little for it. It cannot be said that he builded better than he knew, for who shall say what lay in his mind when he made his will? He may have been vouchsafed some vision of the possibilities, the glorious possibilities growing out of his benefaction, and bringing sweetness and light into the humdrum lives of generations of Hoosiers yet unborn. At all events, one has the privilege of guessing that this, or something like this,

was what led John Herron to hand back with such a noble gesture the riches that he had honestly earned in the home town that he secretly loved and wished to honor. You never can tell where the art lightning is going to strike. The story of John Herron cannot be told too often, for it is rarely good propaganda; it is to be recommended to the committees of the art associations of the numerous cities which as yet possess no art museums but which are beginning to cast about eagerly for ways and means.

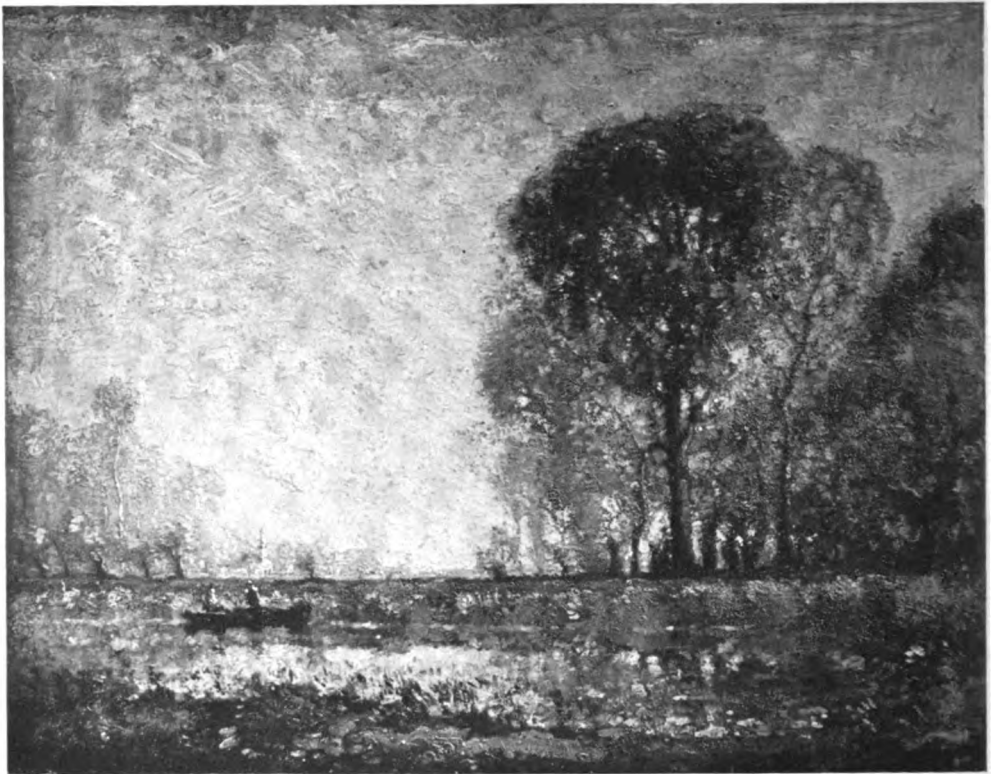
Indianapolis enjoys the reputation of being a literary center. "Enjoys" is the appropriate verb. But it is a singular anomaly that the culture which finds its outward expression in bookishness is so often a one-sided affair, existing without the faintest indication of a love for beautiful architecture, sculpture, painting or engraving. The scholar who would be horrified if he were accused of a taste for the works of Harold Bell Wright, will hang in his living-room a reproduction of an original by some painter who is the exact prototype of H. B. W. in his genre; and the paradox passes unnoticed. It is true, however, that a man is known by his



THE CHARLOTTE MOCK COLLECTION OF FURNITURE
JOHN HERRON ART INSTITUTE

admirations. The first step necessary on the way to aesthetic appreciation of the best things would be a general confession of ignorance, but the admission need not be accompanied by the usual joker, "But I know what I like." For that may be taken for granted. It is a good sign, too, to be able to like something, for even Mother Goose jingles have their good points, and are not to be despised as a starting-point in poetry. The main thing is to be honest. Let us by all means have the courage of our ignorance, realizing that it is only in very exceptional instances that one begins

by a whole-souled appreciation of the best that has been thought and done in the world. One has to grow in grace by degrees. Well, this is what the folks of Indiana are doing, "even as you and I." All honor to the little band of leaders who are blazing the way. Our admiration for them and for what they have achieved should be untainted by condescension, unalloyed by any silly vanity or airs of superiority, for the cause is everywhere and always the same good cause of civilization, liberty, fraternity, and equality. Furthermore, we shall never get anywhere with our



SUNSET—RED AND GOLD

HENRY W. RANGER

Courtesy of the John Herron Art Institute

Western friends if we make the fatal and unpardonable mistake of putting on any of this older-brother stuff, for they will have none of it, and who can blame them? Neither flattery nor patronage is wanted by our Western art colleagues, but brotherly assistance and co-operation and appreciation, as from man to man and from equal to equal.

The Art Association of Indianapolis was organized in 1883, and the John Herron Art Institute was established in 1902 under the will of John Herron. The present building was dedicated in 1906. It stands at the corner of Pennsylvania and Sixteenth streets. Connected is an art school, offering courses in drawing and painting and practical design. The permanent collections, consisting of paintings, sculpture, prints, carvings, pottery, textiles, and furniture, are supplemented by frequent temporary exhibitions. The buildings and grounds are estimated at \$200,000; the permanent collections are valued at con-

siderably over \$100,000. The income of the museum is derived in part from annual, associate and sustaining memberships, the fees of the school, admission fees, etc., but it also receives modest grants for maintenance from the city and from the school board, the total of the receipts amounting to upward of \$20,000. The director is Mr. Harold Haven Brown. He was born in Massachusetts. The president of the board is Mr. Evans Woolen; vice-president, Mrs. A. C. Harris; treasurer, Mr. Howard M. Stanton; secretary, Mr. William Coughlin; librarian, Miss Anna E. Turrell; curator of prints, Mr. Alfred M. Brooks; museum instructor, Miss Anna Hasselmann. On the board are such influential people as Messrs. Hugh McK. Landon, Carl H. Lieber, Frank S. C. Wicks, C. B. Coleman, C. H. Comstock, Louis C. Huesmann, W. H. Insley, Eli Lilly, E. H. K. McComb, Theodore C. Steele, Kurt Vonnegut, C. W. Moores, Mrs. J. N. Carey, Mrs. J. W. Fesler, Mrs. E. F. Hodges, Mrs. Henry



THE CREST E. W. BEDFIELD

Kahn, Mrs. Louis H. Levey, Mrs. W. L. Milliken, Mrs. F. D. Stalnaker, Mrs. C. N. Thompson, Miss Mary E. Nicholson and Mrs. W. L. Elder.

Much is being done to make the John Herron Art Institute useful to the school children, and nowhere has there been more effectual co-operation between museum and schools. The children's room contains exhibitions especially adapted to the use of the art departments of the public schools, and these exhibitions are changed regularly to correlate closely with the work they are designed to illustrate. In one year, nearly 15,000 school children attended the institute; ninety-one classes visited the galleries or attended talks; twenty-one classes worked in the children's room; there were forty-two weekday talks and eight Sunday story hours; the director gave twenty-two talks in the schools, with lantern views, actual art objects, or chalk drawings for illustrations; and, including the regular lectures and gallery talks in the

museum, there were 180 lectures or talks open to school children. Space is given in the art school for the accommodation of ten or more classes of scholarship children, and several special classes for teachers are conducted. If a good deal of all this educational activity seems to be a little outside of the essential functions of an art museum, absorbing time and energy which should be given to the strengthening of the collections, the perfecting of the installation of works of art, all the customary and traditional lines of effort proper to the director and his staff in an art museum, the reply to that ob-



JAMES WHITCOMB RILEY
J. S. SARGENT

jection would doubtless be to the effect that opportunism is the only possible policy, that one must do not what one wishes to do but what can be done, and that before thinking of gathering the harvest one must toilsomely clear the ground and fertilize it and plow it and sow good seed. A vast deal of the early preparatory work in art training is necessarily of the nature of drudgery, however much ingenious teachers may try to camouflage it.

At the time of my visit to the John Herron Art Institute, the main gallery was occupied by the Frank C. Ball loan collection of old and modern pictures. This group of sixty-nine paintings, with an interesting collection of late Gothic and Renaissance ivory carvings, was acquired by Mr. Ball at the sale of the George A. Hearn collection in New York, in 1918. There are four examples of the Italian



OLD MILL OF THE SOMME
W. E. SCHOFIELD

school, three Flemish, eleven Dutch, ten French, twenty-seven British, seven American, and one each of the Spanish, Belgian, German and Polish schools. The general character of the Ball collection is unmistakably meretricious, and some of the attributions in the catalogue will be seriously questioned. This of course applies more especially to the old works. There is a portrait of Andrea Braccadín which is ascribed to Tintoretto; there are two canvases given to Guardi; and there is an anonymous school picture of "The Marriage of St. Catherine," which has a certain specious and plausible effectiveness of conventional design. In the Flemish section there are two ascriptions to Rubens and a portrait of a Medici princess assigned to Justus Suttermans. Among the old Dutch pictures, the list contains the titles of works attributed to Van der Helst, Solomon Ruysdael, Mierevelt, Aert Van der Neer, and one or two others. One can but admire the stalwart assurance of the virginal innocence of the writer of the catalogue.

When we come to the British school, with its Constables, Cromes, Gainsboroughs, Lawrences, Reynoldses, Romneys, Beecheys, Hoppners, Morlands, Lelys, etc., we have reached such a hopelessly sceptical frame of mind that we are almost ready to agree with the immortal denial of the boy at the zoo, who, contemplating the giraffe, declared, "There ain't no sich animal!" Nevertheless, the English group is the most interesting part of the Ball collection. There is a portrait by Constable, a rather sketchy profile likeness of a colleague, George Garrard, A. R. A., and three landscapes ascribed to Constable: "The Valley Farm," "Hampstead Heath," and "Windsor Castle." Was Constable guilty of painting in a woolly manner occasionally? Candor compels the admission that he was. Some of these things have had terribly narrow escapes from being first rate landscapes. It would require more than a little courage to pronounce them counterfeits. The English portraits are not so convincing. Those attributed to Romney and Reynolds are paltry affairs. The Beechey seems more like the real thing. The American works in the Ball collection are by Blakelock, Chase, Inness, Ranger,

and Wyant. That list, short as it is, together with certain other indications that might be mentioned, makes one think of the picture dealer, the auction room, and the rivalries of millionaire collectors. There's nothing invidious in a mention of these men and things: one has known picture dealers who were good citizens and kind fathers; in the auction rooms may be seen at times many interesting matters; and, as for the rivalries of plutocrats, anything that puts a lot of money into circulation is a good thing, whatever the economists may say about it.

Another noteworthy loan exhibition is that of the collection of furniture, maps, rugs, pottery, engravings and paintings belonging to Mrs. Charlotte Herbine Mock. This collection comprises some six hundred items, and includes a wide range of objects combining beauty and utility. Especially notable is the furniture collection, which is strongest in specimens of the early English period. The most interesting pieces are Jacobean beds, tables, chairs, settles, chests, etc.; the Sheraton pieces; the examples of the design and workmanship of the French artisans of the Louis XIV, XV and XVI periods; and some elaborately sculptured Italian work of the late Renaissance. The painting section contains some Graeco-Byzantine religious compositions of strong decorative character and archaic interest, several large portraits of the Sir Peter Lely type, and two anonymous marine pieces in the Turner manner, all of which make a handsome effect in connection with the furniture. Particularly interesting historically, as well as in the way of decoration, is a collection of more than twenty-five maps, dating from 1611 to 1748. They cover the world, as then known, and were the product of John Speed, of London, 1542-1629. A large wall plate-rack of the Queen Anne period is filled with the quaint, highly-colored figurines of the early Staffordshire potters of a century or more ago. These glazed images were and are popular in many of the rural districts of England, and hardly a cottage mantelshelf or dresser but has one or more of them as its chief ornament. The Mock collection also possesses many beautiful rugs, and a number of minor objets d'art, in various materials,

such as jade, crystal, gold, silver, enamel, beads, glass, etc.

■ The John Herron Art Institute maintains its important position as the main center of artistic influence in Indiana chiefly through its occasional exhibitions, the most significant of these in some respects being the series of annual shows of the works of Indiana artists. Eleven of these exhibitions have already been held, and they have not only served as a needed outlet for the productions of the local artists, but as a continuing demonstration of the activity and merit of the men and women in the state who are upholding the banner of art. The names of T. C. Steele, William Forsyth, Wayman Adams, J. E. Bundy, J. Ottis Adams, Carl C. Graf, S. P. Baus, C. A. Wheeler, Otto Stark, Harold Haven

Brown, H. H. Wessel, Howard McCormick, Myra R. Richards, J. G. Prasuhn, and others, whose works appear periodically in these Indiana exhibitions, attest the fact that the fine arts are not without their champions and devotees, whose work entitles them to the esteem and admiration of their professional colleagues in other sections of the country. Many of the unavoidable obstacles and difficulties that have been bravely met and overcome by this generation of artists will be gradually removed and neutralized for future practitioners in this territory by just such agencies as the John Herron Art Institute, and this assurance is enough to give renewed courage and stronger incentives to the group of indomitable art lovers who are now bearing the heat and burden of the day.

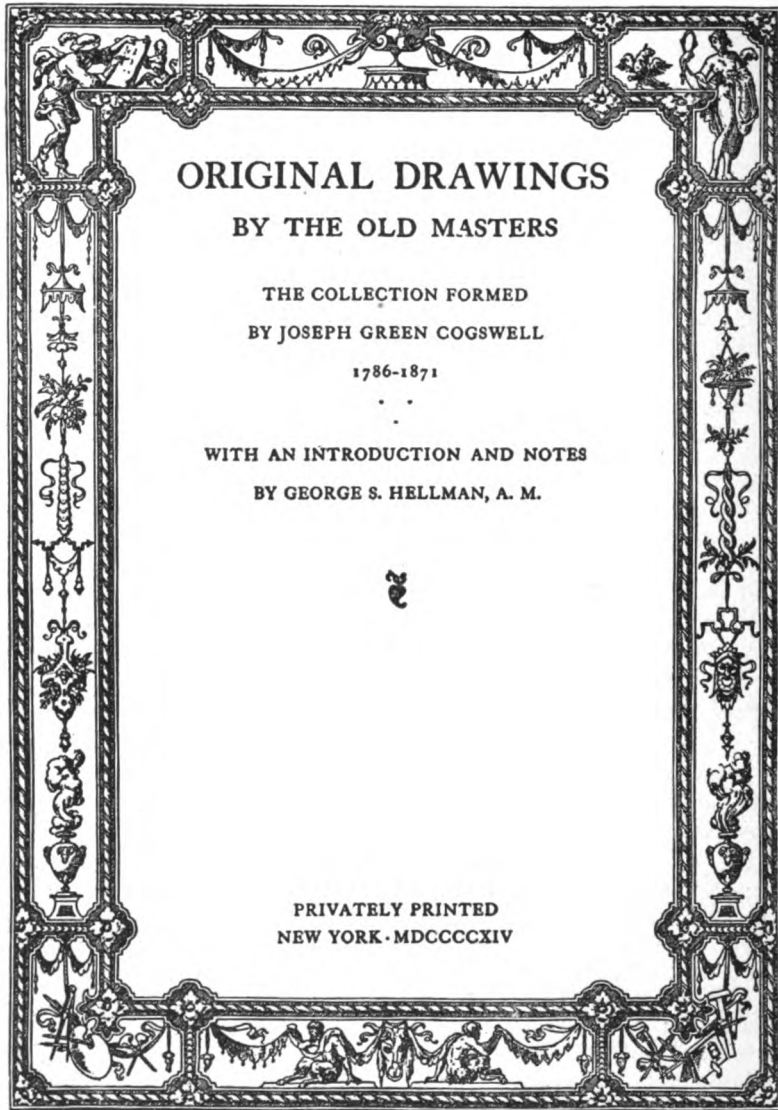
MODERN FINE PRINTING IN AMERICA

BY A. E. GALLATIN

THE traditions of fine printing are being upheld in America by a small, but constantly growing group of enthusiasts: that was the very definite impression conveyed by the exhibition of contemporary American printing held last May in New York. This exhibition, which was shown at the National Arts Club, under the auspices of the American Institute of Graphic Arts, was comprehensive in its scope, including in addition to books, collections of catalogues, folders, circulars, display cards and various other forms of commercial work. Typographical prints, posters and wood engravings were also shown and added greatly to the variety and interest of the exhibition, as did a series of cases containing books illustrating the development of the printing art.

The latter exhibit, a loan from the American Type Founders Company, proved to be most instructive. The entire history of typography was set forth, from its invention in the fifteenth century right down to Bruce Rogers, the living

American master printer. First we saw the books which were a combination of printing from types and the work of the illuminator, executed at Mainz, Cologne, Nüremberg and Basle. Then came the volumes issued from his Venetian press by Nicholas Jenson, the master of type design, whose faces in this century have served as the inspiration for several of our greatest type designers. After these books followed those of another Venetian printer, Erhard Ratdolt, who entirely broke away from the illuminator. These in turn were followed by examples of the craftsmanship of the great Aldus. In adjoining cases were specimens of the work of the eminent French printers of the fifteenth century, Robert Estienne, Claud Garamond and Geoffrey Tory. Next we saw examples of the work of the seventeenth century printers of France, Holland and England and then books printed in the latter part of the eighteenth century by Baskerville, Bodoni and Bulmer. Finally we viewed the books of William Morris, printed at his Kelmscott Press,



TITLE-PAGE OF BOOK LAID OUT BY WILLIAM ASPENWALL BRADLEY AND T. M. CLELAND, PRINTED BY NORMAN T. A. MUNDER & COMPANY, BALTIMORE

Awarded gold medal and grand prize at Printing Exhibition in New York

TITLE-PAGE WITH BORDER DESIGNED BY MR. CLELAND

as well as a Doves Press book and one from the Ashendene Press; in the last case were six of the superb books designed by Bruce Rogers.

The foregoing collection was admirably supplemented by a remarkable assemblage of early printed books containing decorative illustrations which was on

view at the Metropolitan Museum; this was a special exhibition, some of the volumes being the property of the Museum, and some being loans. Included among these volumes were books containing woodcuts by Dürer, Cranach, Weidlitz and Holbein. A copy of the very rare edition of Dante's *Divina Alighieri*,

printed at Florence in 1481, which contains the engravings attributed to Botticelli, was also on view, as was the first book to be printed with illustrations in color, a work entitled *Sphaera Mundi*, printed in Venice in 1485. Among the later works of interest were copies of William Blake's *Pastorals of Virgil and America*, which rank with the most individual and beautiful books ever made. Examples were also shown of the marvelous woodcuts of Edward Calvert and Thomas Bewick.

The revival of fine printing in this country dates back about twenty-five years, and since then there has been a steady improvement in both the craftsmanship and the taste of our printers. The great mass of the commercial printing being done to-day in America is still appallingly bad, and this is also true of our decorative illustration and the ornamentation of our books, but it is equally true that the standards of good bookmaking are being constantly advanced and that a great deal of very notable work is at present being produced in this country.

It was William Morris, who was very learned in his craft, who brought about the renaissance of fine printing in England and the books which were issued by the Kelmscott Press are landmarks in the history of printing. But it cannot be denied that his three fonts of type, the Chaucer, Troy and Golden, are all too heavy and medieval for present-day purposes; the limp vellum bindings, with their tapes, are also far from practical. The initials and borders designed by Morris for his books are lacking in invention and are rather mechanical in appearance. Aubrey Beardsley, one of the greatest designers and ornamentists who ever lived, far outstripped Morris in the designs which he made for Malory's *Morte d'Arthur*; it will not be long before Beardsley will be recognized as having been the most vital and important English artist of his epoch. The exquisite Vale Press books are most artistic and original in format, with their types, initials, borders and colored cover papers designed by Ricketts and Shannon, the former having engraved the

wooden blocks from which they were printed. The superb type of the Doves Press and the great dignity of their formats also place these books among the masterpieces of contemporary printing.

The beautiful volumes, built according to the highest and purest traditions of the printing art, and invariably possessed also of a rich note of individuality, that have been created by Mr. Bruce Rogers and by Mr. D. B. Updike excel in merit those produced during any other epoch in America. The books designed by Mr. Rogers, both during his connection with the Riverside Press of Cambridge, as well as during the past few years, and by Mr. Updike at his Merrymount Press in Boston, certainly rank with the very choicest examples of the typography of our time. No printer has shown greater versatility in his work than Mr. Rogers; the volumes designed by him are for the most part quite different from one another and all are full of distinction. Designing his own types, drawing or engraving his own initial letters and headpieces, designing his bindings, in addition to laying out his books, the volumes of Mr. Rogers are as distinctive as those printed at the Kelmscott, Vale, Doves and other English presses. As a solid achievement, Mr. Rogers has accomplished more than the founders of these various presses. It may be mentioned that at the exhibition now under consideration the silver medal of the American Institute of Graphic Arts was awarded to Mr. Rogers for his *Geoffrey Tory*, while the bronze medal was given to him for his *Theocritus*, both printed at the Riverside Press. Mr. Updike at his Merrymount Press has been content to build the majority of his books according to several carefully thought-out plans; his work is invariably distinguished for its restraint and perfect taste.

The gold medal of the American Institute of Graphic Arts, awarded for the best printed book in the exhibition, was given to the Norman T. A. Munder Company, of Baltimore, for a volume entitled *Original Drawings by the Old Masters*. This is a volume of facsimile reproductions in color which was privately printed in 1914. The book was laid out by Wil-

PRINTING
EXHIBITION



MAY 5 TO JUNE 1
AT NATIONAL ARTS CLUB
119 EAST NINETEENTH ST.
NEW YORK CITY

AMERICAN INSTITUTE OF
GRAPHIC ARTS

POSTER, PRINTING EXHIBITION, DESIGNED BY FREDERIC W. GOUDY
AWARDED GOLD MEDAL



IDYLL I

THE DEATH OF DAPHNIS

THYRSIS A GOATHERD

THYRSIS. *Sweet are the whispers of yon pine that makes
Low music o'er the spring, and, Goatherd, sweet
Thy piping; second thou to Pan alone.*

Is his the horned ram? then thine the goat.

And toothsome is the flesh of unmilked kids.

GOATHERD. *Shepherd, thy lay is as the noise of streams
Falling and falling aye from yon tall crag.
If for their mead the Muses claim the ewe,*

Be thine the stall-fed lamb; or if they choose

The lamb, take thou the scarce less-valued ewe.

THYRSIS. *Pray, by the Nymphs, pray, Goatherd, seat
these here*

Against this hill-slope in the tamarisk shade,

PAGE FROM "THEOCRITUS," PLANNED AND PRINTED BY
BRUCE ROGERS, AWARDED BRONZE MEDAL

liam Aspenwall Bradley and T. M. Cleland, the latter one of the most gifted typographical designers in this country; a feature of this book was a notably fine title page, with an elaborate border, by Mr. Cleland. To Mr. Cleland was justly

Ruzicka showed a smaller group of his engravings at the American Institute of Graphic Arts exhibition. One welcomed the opportunity to study these little masterpieces again, for they easily rank with the best examples of American wood



CARNEGIE INSTITUTE POSTER, DESIGNED BY PAUL MANSHIP
PRINTED BY WILLIAM EDWIN RUDGE, AWARDED BRONZE MEDAL

awarded the gold medals in the catalogue and booklet classes. The excellent typographical placard which was used to advertise the exhibition, and which received the gold medal in the poster class, was designed by Mr. F. W. Goudy. This poster was printed by Mr. William E. Rudge, whose notably fine work carried off many other of the prizes.

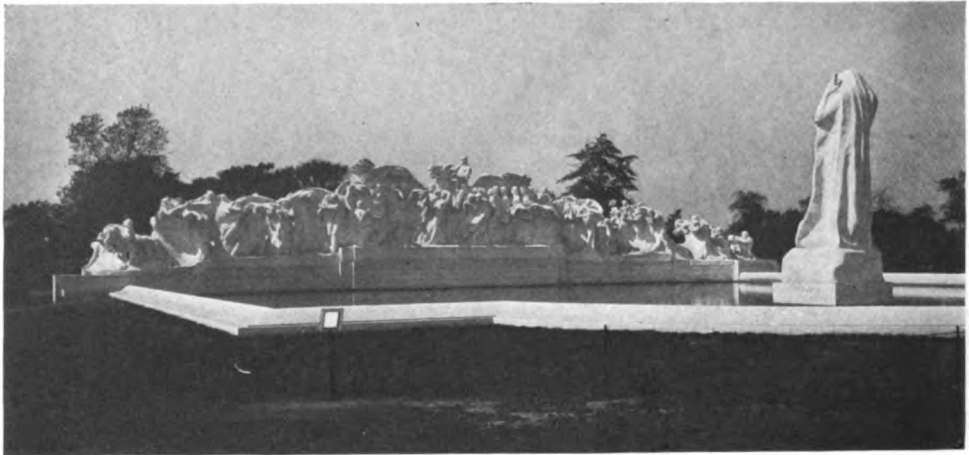
Following a representative exhibition of his woodcuts a little earlier in the season at the Grolier Club, Mr. Rudolph

engraving. Mr. Ruzicka has mastered the technique of wood engraving and his designs are always marked by true distinction; his subjects include views of New York and Newark, printed in colors, and a series of small engravings of the fountains of Papal Rome. Besides these, Mr. Ruzicka has cut a great many bookplates and private Christmas cards, the majority of them pictorial in treatment, although a number are purely decorative.

This exhibition of fine printing is now

travelling on a circuit over the United States, and I have no doubt but that it will accomplish much in stimulating among our printers the desire to arrive at higher standards of excellence in this country. I should like very much to see such an exhibition as this sent to London and Paris, where I am sure it would

receive a very favorable reception. I also believe that it would be most instructive to our printers if similar exhibitions could be arranged abroad and sent to this country; this is something that I hope the American Institute of Graphic Arts will seriously take under consideration.



1 FULL SIZE PLASTER MODEL OF LORADO TAFT'S "FOUNTAIN OF TIME"
THE MIDWAY, CHICAGO, ILLINOIS

LORADO TAFT'S FOUNTAIN

BY LENA M. McCAULEY

AWE-INSPIRING as a sculptured spectacle of humanity, and possessing a strange supernatural beauty under the open sky, Lorado Taft's stupendous composition, "The Fountain of Time," which has held the public interest since its inception before the World War, is finally erected between the boulevards of the Midway, near the University of Chicago.

The procession of ninety colossal figures seems to advance across the arched bridge which rises from sculptured waves at the north, and descends into the surging sea at the south. East of this amazing tableau and in front of it, is the nearly circular basin of the Fountain in which stands the symbolic figure,

"Time" covered by a mantle, the folds falling vertically to give the appearance of a monolith at a distance.

The work is in plaster, its tone being mellowed by the weather, its surfaces catching the lights contrasting to the play of shadows, the sharper outlines uniting in rhythmic effects. It displays its most impressive character at mid-day, and yet after the sun has set behind it and the purple twilight envelops the trees of the Midway, it emanates a spiritual quality that seems to glow under the reddened sky and to animate the misty atmosphere deepening about it.

Customary phrases are inadequate in a description of the main group of "The Fountain of Time." Its appeal is in its

entirety. A rhythmic sense of motion binds together the pressing multitudes climbing from the waves of the unknown sea to attain the bridge with gladness, bravely crossing the arch and with hesitation and then with dismay, facing the uncharted depths of the waters of mystery—life's span at an end.

The variety of figures in the groups, of youth and old age, the family, schools, church, men of war, joy and sorrow, hope and despair—the light hearted and the philosopher, the poet and sculptor—all are here. There are graceful girls of haunting beauty, noble scholars of serene dignity and picturesque personalities, a marvellous company that gains in interest as it is studied. In the group on the reverse side of the procession which fronts the pool, appears a portrait statue of a sculptor in his smock—Lorado Taft himself, according to the ancient custom of the sculptors of the past who introduced their own portraits in large groups, perhaps to identify their works. The portraits of Mr. Taft's three daughters appear in the trio of happy figures and it is likely that various friends were modelled in the individuals of the procession crossing the bridge.

Although the measurement of the arch is 110 feet in length and the figures are of colossal proportions, it is only as the viewer is near the sculpture that its monumental hugeness is over-powering. In the studio the sections dwarfed the surroundings, out of doors the great work must stand beneath the vastness of the dome of the sky. It is likely that a background of shrubbery and trees would throw its noble proportions in relief and accentuate the outlines. However, the viewers approach and stand near by, and in this close association the wonder of the work dawns upon them.

Thousands look upon it daily from the boulevard drives and the trolley cars, often leaving their vehicles to examine it, if by chance they have not come there especially to see it. Many come again and again, having penetrated the thought that they are one with the humanity emerging from seas of mystery at birth, to face life with hope, to cross the bridge which at its close descends into the abyss

from which no traveler returns. It is a somber reflection but one that revives hope and faith. Mr. Taft quotes the poet's lines "Time flies—ah no, Time stays—we go." And thus it is that the monolithic figure of Father Time waits aloof—and humanity passes on.

Critics have asked why there is not more of the dramatic in the design and why the tragic is not accented? Having watched the creation of the work from its miniature model, its growth section by section, until it has reached its present stage, the writer realizes that "The Fountain of Time" is invested with a hidden power all the stronger because of the abiding classic repose.

No work of art has been as widely discussed in Chicago by all sorts and conditions of men. It is true that Mr. Mucha's paintings for the city of Prague are said to have been the magnet that drew over 100,000 visitors to the Art Institute in August. But it must not be forgotten that it is probable half a million persons pass "The Fountain of Time" daily, talk of it on the cars and when they are at home. It is an interesting fact moreover, that the street railways of the city have given the work spontaneous advertising in a dignified placard posted in all the cars, "Visit Lorado Taft's Masterpiece." It is the first time that such a courtesy of publicity has been extended to a work of art. It is proof that a curiosity about sculpture is increasing in the community.

The erection of "The Fountain of Time" has been financed by the Benjamin F. Ferguson Fund for Sculpture for Chicago, administered by a Committee at the Art Institute. Some years ago Mr. Ferguson, an old citizen, bequeathed \$1,000,000, the interest of which was to be used for sculpture.

With the possibility of a scheme of monumental sculpture supplementing the Chicago Beautiful Plan, some eight or nine years ago, encouraged by friends, Mr. Taft developed a plan for the Midway adjacent to the University of Chicago. The sunken gardens of the Midway were to give place to a canal whose waters were to be crossed by ornamental bridges—The Bridge of the Arts, of



PORTRAIT OF LORADO TAFT BY RALPH CLARKSON

Education, and Religion, each having its opportunities for sculptural decorations. The details were interesting, including two large fountains one at the east of a mythological subject and that at the west end of the Midway, the Fountain of Time, the only portion of the original plan that has taken shape. There also was to be an avenue of statuary. Should "The Fountain of Time" favorably impress the public and the authorities having funds, it may finally find

a permanent location on the Midway in a durable medium.

Among the many theories advanced concerning the meaning of the vast procession and its message to the age, one stands out clearly. It is that Mr. Taft's work is a sculptural interpretation of the trend of life today. It is essentially modern. It is a monument of the impulses of the twentieth century—an age of material progress speeding it knows not whither. Its presentment of thought-

less materialism is the "voice of one crying in the wilderness"—and it may be that some will hearken. It is an important contribution to American art.

Lorado Taft represents a high type of citizenship as well as his professional service to art as sculptor, lecturer and writer. In recent years a devotion to community service has led him to give his time generously to open the ways to the message of art in small towns and in isolated neighborhoods. Through his influence a Community House was organized in Oregon, Ill., where he was instrumental in founding a public art gallery and near where his colossal monu-

ment to Black Hawk, the Indian brave of this region, overlooks the valley of the Rock River, and the most fertile fields of Illinois. Mr. Taft's "Fountain of the Great Lakes" in bronze is at the south end of the Art Institute in Chicago, and his "Paducah" fountain at that city in Kentucky, his "Loyalty Fountain" in Denver, "Columbus" in Washington, D. C., and other fountains and statues in various parts of the country illustrate his fidelity to the American ideal. "The Fountain of Time" is the realization of the poet's vision and the commentary of the philosopher upon the spirit of our generation.

JO DAVIDSON'S PORTRAIT BUSTS

BY EULALIA ANDERSON

A COLLECTION of portrait busts of the leaders of the Allies by Jo Davidson is scheduled for exhibition in the Middle West under the management of Blake-More Godwin, Curator of the Toledo Museum of Art. It has been and will be shown in the Museums at Rochester, Toledo and Denver; Chicago and Milwaukee Art Institutes; the Davenport and Madison Art Associations, and in other cities. An initial exhibition was held at the Reinhardt galleries in New York during April and May.

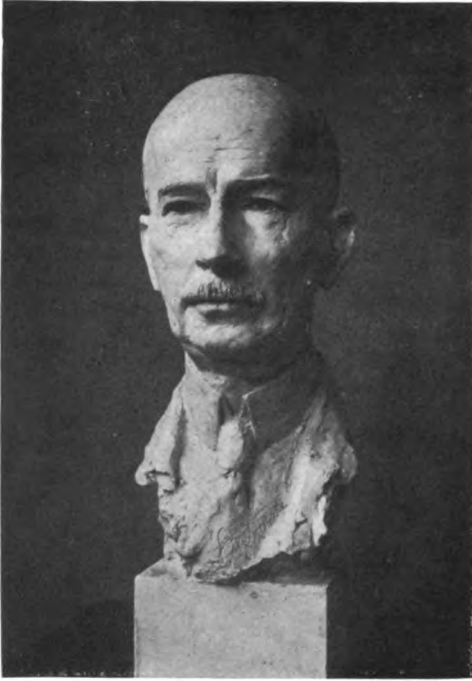
Jo Davidson was born in New York City, in 1883, of Russian parents and was unheard of until fifteen years ago. His first work to bring him recognition as a sculptor was a bust of his mother which showed his remarkable ability to handle facial expression.

J. P. Collins, the English critic, in an article entitled, "Davidson, Thinker in Bronze," said: "Davidson struck out a line for himself and in ten years' time he acquired breadth and amassed achievement enough to win him the recognition he coveted, not only in Paris, but in American and even in London. He gave an exhibition of his work in New York and elsewhere and he followed this up

with the most successful 'one-man show' that London experienced in 1914. By common consent the critics hailed him as a new genius who owed little or nothing to Rodin or Meunier or anybody else. He sold and resold well and seemed well started on his way to fortune. Then came the war and for the time being his 'ship' went down as so many others have done in this Nemesis of nearly every form of art there is in Europe." But the ship of so able a sculptor as Jo Davidson cannot remain down and all things being equal the world will no doubt hear more about the man and his work.

By instinct he chooses characters of dominant personality and reproduces his subjects as he sees them. The result is a wonderful interpretation of the mental and the physical. His art is expressive of a subdued emotion and massiveness of form rather than the beauty and grace of line which characterizes Greek Art. As indicated by his portraits he is an independent thinker and may be called an impressionist.

James Huneker, after Davidson's last New York exhibition, wrote of him: "This young man is a sculptor born, one



COL. HOUSE



PRESIDENT WILSON



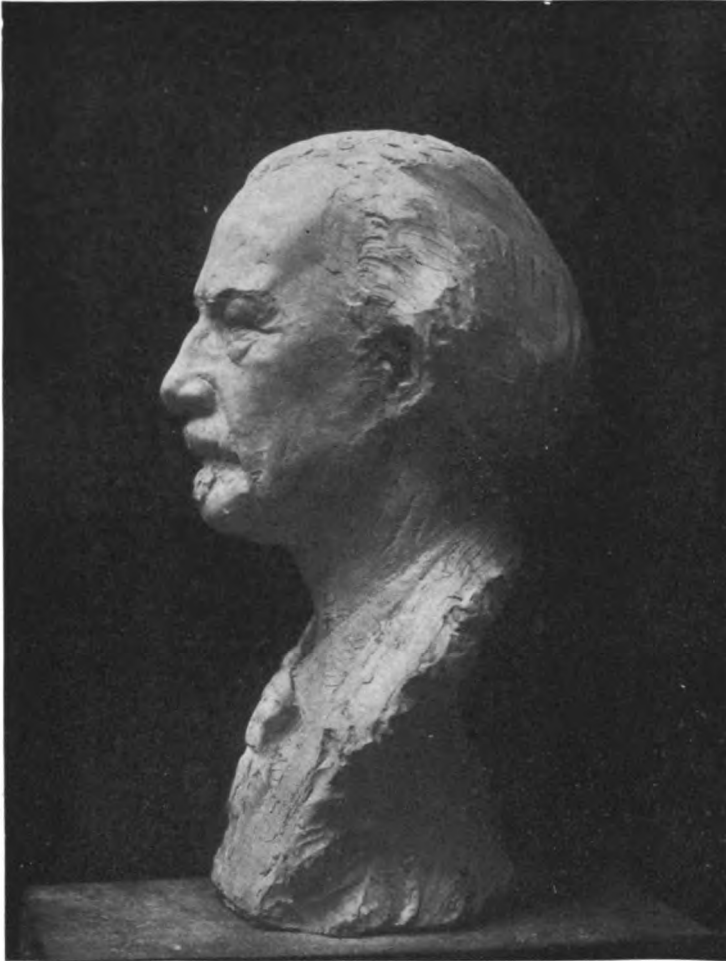
EX-SECRETARY LANSING



HON. ARTHUR J. BALFOUR

who has not allowed his enormous facility to decline into dilettante methods. His touch is personal, crisply nervous, virile and not too impressionistic; the feeling for line, for structural foundation

translated into legitimate sculptured terms. His imposing exhibition definitely ranges Jo Davidson as a strong individual artist in the field of contemporary sculpture."



IGNACE PADEREWSKI, PREMIER OF POLAND BY JO DAVIDSON

Courtesy of Henry Reinhardt & Son

never deserts him. That slight perpetual novelty which should season any art production is seldom absent. There is an imaginative element, too, in his lightest effort. He models with plastic, not the literary, idea before him; he is more rhythmic than static; yet he can achieve the effect of rigid ponderousness. His figures are evocations of poetic moods

He is one of the greatest portrayers of contemporaries of this age, as is manifested in the series of life-like busts of statesmen and generals who became world-famed during the late war.

Inspired with the ambition to portray in bronze the Conqueror of Germany, Jo Davidson sailed for Paris the day after the Armistice was signed. His inspira-

tion was parallel to that of Houdon who crossed the Atlantic the day after the signing of the Declaration of Independence to make a portrait of Washington.

Marshal Foch sat for the sculptor in the Military Headquarters at Senlis on the 24th of November, 1918. The portrait expresses the rugged will of the warrior and his determination to win. The deepened lines in his face are symbolic of his great responsibility but are expressive of the greatest confidence.

With equal skill is modelled the bust of General Pershing, in whom Davidson saw the efficient personality capable of marshalling a human machine. The portrait of Marshal Joffre is significant for its charm of expression. The Marshal's military coat is admirably figured. Colonel E. M. House, who is called the man of mystery, is pleasingly portrayed, while the personality of Honorable Robert Lansing has been strikingly worked out by the sculptor. Ignace Paderewski has been portrayed as a man of action as well as an idealist.

The bust of the President was made in the office at the White House, in 1916. This is the only occasion that sittings have been given to a sculptor by Mr. Wilson. The portrait is said to be ex-

tremely characteristic of the President and technically a very fine work.

Each of the twenty-three subjects in the collection is not a mere representation but is a real and vital interpretation of what the sculptor saw. This great feat was remarkable not only for the execution of the work, but for obtaining access to the Peace-makers, as many a sitting took place in a corner of an office or in the study of an over-worked statesman. However, so swift and clever was the sculptor that in the briefest moment a startling life-like image was constructed out of a mass of inert clay.

Completing the collection are busts of General A. Diaz, General Tasker A. Bliss, Major General Harbord, Brigadier General Dawes, Brigadier General Connor, General Payot, Admiral William S. Benson, Honorable Henry White, M. Georges Clemenceau, Honorable A. J. Balfour, H. E. El K. Veniselos, The Rt. Hon. Lord Robert Cecil, K.C.M.P., Honorable Frank Polk, President Mazaryk, M. Andre Tardieu and Bernard M. Baruch.

To this gallery of the Conference of Peace will be added in time busts of the King of Belgium, Honorable Lloyd George, Marshal Haig, and others.



AN EXAMPLE OF FINE CRAFTWORK BY DOUGLAS COCKERELL, A BRITISH CRAFTSMAN



THE FOUNTAIN AT THE WATER-WORKS, FAIRMOUNT PARK
AN ETCHING BY JOSEPH PENNELL

A LOST BEAUTY SPOT

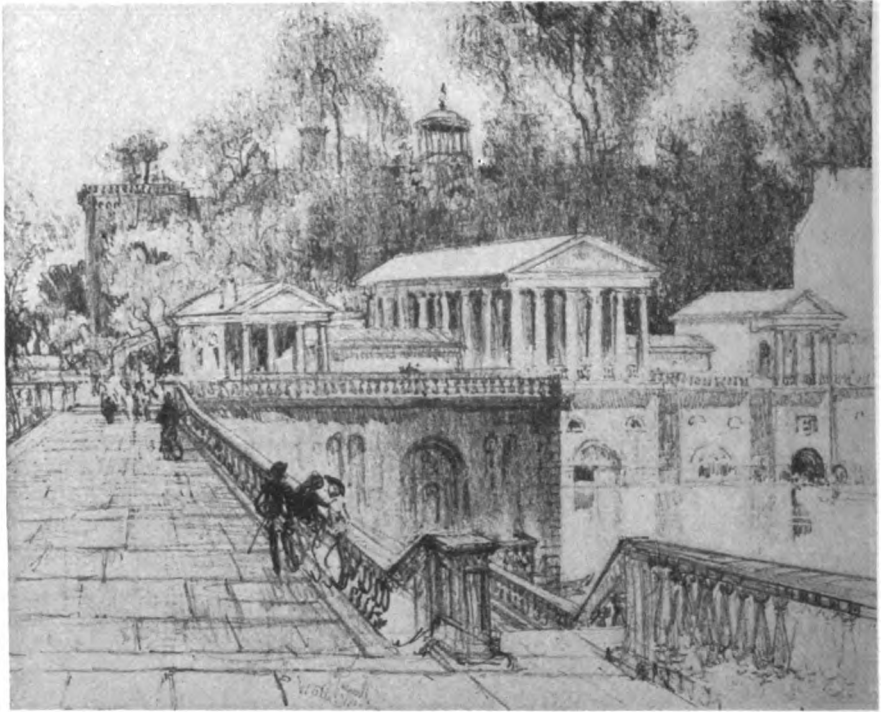
AS Mr. Joseph Pennell was returning to his home in Philadelphia on a Pennsylvania Railroad train, on an August Sunday afternoon, he saw what he described as "a streak of dirt" on the west side of the Old Reservoir in Fairmount Park, which was unfamiliar, and which gave rise to apprehension. Going out to the park later to investigate the cause he found that the entire west cliff had been destroyed by dumping dirt over it, filling up the old seal pond and changing, in fact obliterating, the entire setting of the old historic Water Works.

The occasion for this is a change in the level of the land due to the adoption by the city of plans by Jacques Greber, a French architect, who has remodeled the parkway on a more ambitious scale than was originally projected, and seeks to create, according to report, a rising slope

from the Logan Circle to the Plaza in front of the new Art Museum, such as is found in the Champs Elysées to the Arc de Triomphe.

This new plan for Philadelphia is very dear to the hearts of the progressive citizens who believe that it will mean a new made city of extraordinary dignity and beauty. But the destruction of the Water Works, which since 1822 have been a landmark in the Quaker City, a beauty spot admired by all the world, has raised a cry of protest from those who feel that the price paid for the "improvements" is far too high, as it often is.

Mr. Pennell claims that the old Water Works, the dark garden approach to them, the high cliff overhanging them, the deep woods surrounding them, the deep pool before them and the great wheel houses, together with the prome-



A LITHOGRAPH BY JOSEPH PENNELL SHOWING THE TEMPLE
WITH ITS WOODLAND BACKGROUND

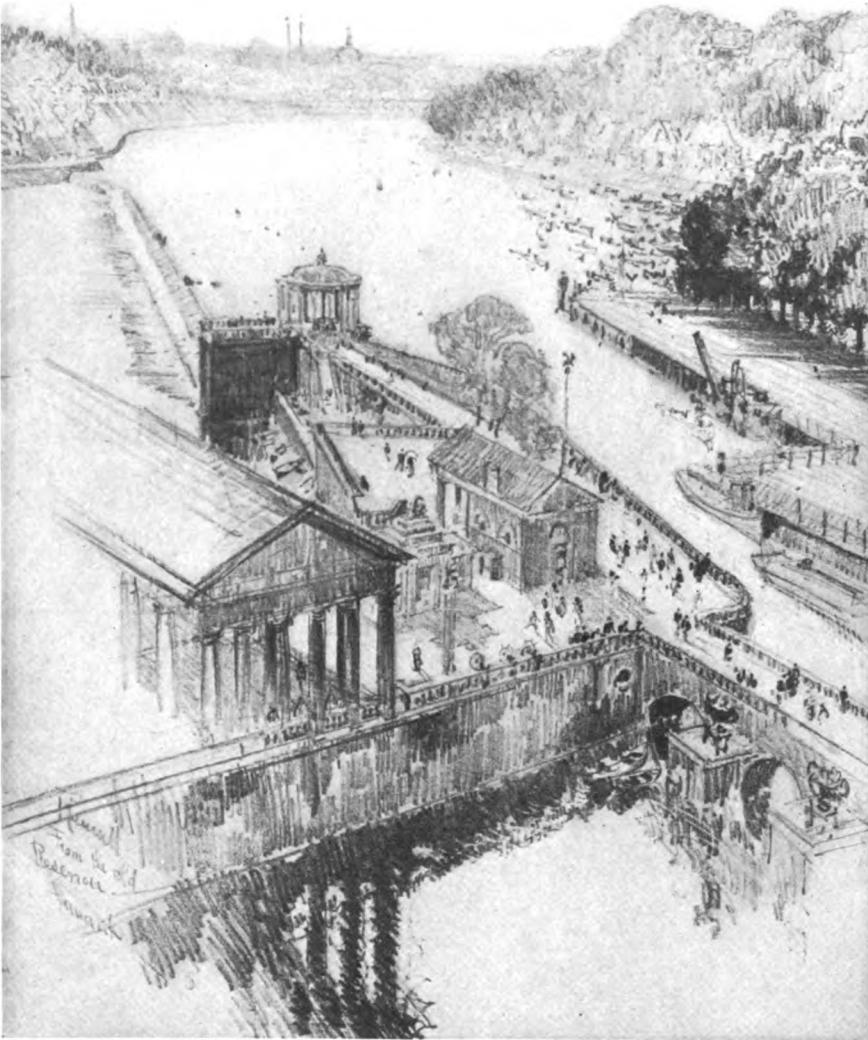
nade to the little shrine jutting into the river, were sacred to Philadelphia and more beautiful than almost any spot to which Philadelphians could lay claim. And he insists that such beauty should have been jealously guarded by the municipality as a civic asset if for no other reason.

It is certainly most unfortunate that there should have been this conflict between the old city and the new, that to create beauty, beauty should have been despoiled. The lithographs and etching by Mr. Pennell which are reproduced herewith show what once was and what is no more. The hoped-for beauty of the new city is still a vision.

In the name of progress much vandalism has been perpetrated. A great city in the west had all of its hills cut down in order that its citizens might live on a dead level, and took great pride in the accomplishment. Improvement companies have despoiled many a fine woodland lot. In the fifties and sixties of the

last century many fine pieces of Chipendale and Sheraton furniture went to the junk dealer to be replaced by the more stylish marble-top horrors which were then in vogue. And yet it is true that there is always danger of making a fetish of antiquity, holding on to that which is old merely because it is old and because of a sentimental association, rather than courageously creating change. Because a thing has always been is no reason why it should always be, but municipalities like individuals should be very careful that they do not, like the great citizen of the Quaker City, pay too dearly for their whistle.

There is another danger also which this incident in connection with the destruction of the Philadelphia Water Works brings to mind, and that is the danger of thinking that something belonging to someone else is better than something belonging to ourselves. The chief feature of the city the Philadelphians now plan is fashioned after a



A LITHOGRAPH BY JOSEPH PENNELL SHOWING THE POOL AND BRIDGE WHICH HAVE BEEN DESTROYED

striking feature in the plan of Paris. The plan of Paris has been evolved naturally by Frenchmen for the French Capital. Is this same plan transferred to America going to prove equally acceptable and adaptable to the life and needs of the old Quaker City?

Oddly enough the city of Rheims is at

this same moment complaining because it has been lately replanned by an American city planner.

We want the best, of course, but the best is not always most remote and if we are to make progress in the arts we must be able to distinguish worth where it truly exists.



HEROIC BRONZE GROUP

BY AUGUSTUS LUKEMAN

**FOR "HONOR ROLL" TO BE ERECTED IN PROSPECT PARK, BROOKLYN,
IN MEMORY OF OVER 2,000 MEN AND WOMEN WHO DIED IN THE GREAT WAR**



HONOR ROLL TABLET AND SETTING

BY A. A. WEINMAN

ERECTED IN FOREST HILLS GARDENS, FOREST HILLS, NEW YORK

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AN ILLUSTRATED MONTHLY MAGAZINE

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1920-1921 FEDERATION ACTIVITIES

The July number of *THE AMERICAN MAGAZINE OF ART* gave an interesting account of the enlarged scope of the activities of the Federation. A new season has now opened with even greater prospects for the extension of our work through the wider circulation of Exhibitions, and also through the increased use of our Illustrated Lectures.

During the summer the Federation issued a new Circular of Exhibitions announcing 46 Collections. These are so grouped that at a glance it may be decided which particular kind of exhibition is desired. For instance, there are ten different exhibitions under the heading of Oils; several under Water Colors, with further classifications including Mural Painting and Illustration; Prints (Original and Reproductions); Handicrafts; Industrial and Commercial Art; Sculpture, and Architectural and Civic Art. There have already been over a hundred applications for these exhibitions, and arrangements are being made

daily to meet others. The territory covered by our exhibitions is now a wide one, covering almost every section of the United States, and reaching even to New Zealand.

To facilitate the placing of exhibitions, a Western Office of the Federation has been opened at Lincoln, Nebraska, and arrangements may be made direct with Prof. Grumann at the University of Nebraska for ten or twelve of the collections especially assigned to the states in the Trans-Mississippi Country. On the Pacific-Coast we have a representative at Stanford University, California, and by means of these branch offices the long hauls are very decidedly lessened.

The Federation receives frequent requests for exhibitions to be shown at the State Fairs, and collections of oil paintings have been engaged for Fairs at Nashville, Tenn.; Prescott, Arizona; Mobile, Ala., and Atlanta, Ga.

Among the new exhibitions for the 1920-1921 season might be mentioned a most interesting exhibition of Etchings by the Members of the British Print Society. These Etchings are matted and framed and make a most charming and unusual exhibit. Duplicates are obtainable from the Federation.

During the war it was impossible to press the matter of sales. But during the coming year every effort will be made to encourage the places that show our exhibitions to make sales, especially with a view to introducing the pictures into homes, and so spreading the love and knowledge of art.

A CORRECTION

Through one of those surprising errors for which no one seems accountable and which can, after all, only be laid to the evil genius which haunts all printing houses and lurks somewhere in every galley of printers' proof, the frontispiece of our October number, a reproduction of a painting by Girolamo Dai Libri, was ascribed to the St. Louis Art Museum instead of to the Metropolitan Museum of Art. Such errors are very annoying to those especially concerned and very embarrassing to those responsible.



TEN MINUTE SKETCHES BY STUDENTS OF THE CENTRAL HIGH SCHOOL, LIMA, OHIO, OF PAINTINGS IN THE METROPOLITAN MUSEUM LOAN COLLECTION, CIRCULATED BY THE AMERICAN FEDERATION OF ARTS

NOTES

A HIGH SCHOOL ART CLUB painting was held late last season in the Central High School of Lima, Ohio, under the auspices of the High School Art Club.

While the exhibition was in progress the students made ten-minute sketches of some of the pictures which in several instances were spirited and excellent. We are reproducing a number on this same page.

The Art Club of the Lima High School has a membership of 40 high school boys and girls and is ambitious not only to increase the interest in art in the High School but throughout the city. The best way to accomplish this the club concluded was to hold at least one fine exhibition a year. In the spring of 1919, the club presented the Annual Rotary Exhibition of the American Water Color Society, by the success of which it was encouraged to undertake in the spring of 1920 the exhibition of oil paintings. The necessary "financial backing" was

secured by means of an entertainment of "Living Pictures" in which all members of the club took part, posing as figures in the different compositions. Appropriate music was furnished and a description of the pictures was given by one of the members as each was shown. Three performances were given with an attendance of nearly three thousand.

The exhibition was enjoyed greatly by members of the club. A detailed study of the pictures was made for two weeks, the history of the artists was studied, sketches of the paintings were made as studies in composition. The club hopes to have another exhibition in the same manner this coming season.

LONDON NOTES

The death, which was announced from Stockholm at the end of August, of the famous Swedish artist, Anders Zorn, removes from the word of art one of the most brilliant creative artists, and one who was at different times so intimately connected with Italy that his loss will be noticed there. In a clever introduction to the exhibition of the paintings of Ettore Tito, at the Galleria Pesaro, of Milan, in March of 1919, Sig. Ugo Ojetti remarked that "so many thinkers, apostles, lecturers, antiquarians, warriors are busied today in laying to with the brush on the canvas, and in proclaiming each other as "painters," that the real old race of the painters themselves, the "Pittori pittori, happy only in being painters, capable of nothing else save to draw and paint, is becoming every day more rare."

Undoubtedly Anders Zorn belonged to this race of the "pittori pittori." He was an all-round artist, and transfigured every material with his magic touch. "Even as a boy," says Muther, "he had carved animals in wood while out in the pastures. At school he painted portraits from nature . . . he acquired early a keen eye for form and character, and adhered to this principle when later he began at the academy to paint scenes from the life of the people round his home. An exhibition of the work of his pupils brought him his earliest success." With the money he had gained by his

portraits he was able to come to Italy; though it was as a mature artist that he exhibited in the Venice International of 1909. It was there that I first met him personally, and came to appreciate his marvellous versatility, as well as his personal charm. In his individual show in Sala IX of that exhibition he appeared in oil paintings, mostly portraits, of which that of the King of Sweden was much noticed, in water colors which were technically superb, in wood carvings and sculpture in bronze, besides his then already world-famous engravings; and in all these varied and difficult mediums he showed perfect mastery, he never made a miss.

His own show was close to that, in Sala VII, of Professor Ettore Tito, and the two artists, both so sincere in their creation, soon came to know and appreciate one another. I remember spending the evening at that time in Professor Tito's house in the Zattere, and his showing me there a most beautiful wood carving of a young girl, one of those very Swedish models whom Zorn used so often in his popular etchings of bathing scenes, while Anders Zorn, on his side, had acquired from the Venetian Master, his painting called "L'alga." Zorn was well known in America, where his etchings in recent years fetched very high prices; one impression from an early plate was recently quoted at having sold for £600, but this was, of course, an outside price, though I know that at Venice they fetched a good figure. The loss of Anders Zorn, at the age of only sixty, when he had years of creative work still open to his genius will, in fact, be felt in America, where the genial Swedish artist had many admirers, as much as in Europe. I understand that "The Studio" have in view an article on his work which should be of interest; but what would be more valuable still would be a fairly complete Memorial Exhibition of his paintings and etchings, as well as his occasional work in sculpture, which it should be possible to arrange either in Stockholm, or such a world center of art as is London.

An interesting specimen of Roman sepulchral sculpture has been added to

the British Museum collection recently by the donation of Mr. Dixon, a well-known landscape gardener. Originally discovered near the Porta Capena at Rome, about 1700, it was mentioned about that period by Bianchini, and again by Zoesa, who was in Rome at the end of that century up to 1809; but then this sepulchral monument, which represented in relief three half-length draped figures in a recessed panel, disappeared altogether, and was lost for more than a century, till it was found by Mr. Dixon in a contractor's yard in St. John's Wood, London, N. W., where it had lain for some fifty years. Mr. Dixon, recognizing its merit, when he had acquired it brought it before the notice of the British Museum authorities, who have identified it as the lost monument of Lucius Ampudius, and his wife and daughter. These are portrait figures, seen full-face, the first of them a shrewd-looking old man, while the matron and young girl beside him are very finely carved. The two corn measures, at each end of the monument, seem to suggest Ampudius having been a corn merchant, and his date is placed between B.C. 25 and A.D. 25.

Two other recent bequests to our national collection are those of a selection of etchings by the late Sir Charles Holroyd, which have been given by Lady Holroyd to the Victoria and Albert Museum in memory of her husband. These include the beautiful "Nymphs by the Sea," "The Young Triton," and a scene of monks at prayer; and in landscape work his "Kidsty Pike," one of the Cumberland series, his fine "Yew-tree at Glamara," as well as a study of the Parthenon. With all the claim on his time by his official work as Director of our National Gallery collection, Sir Charles never gave up his beloved etching, and told me once at Venice that he preferred, when possible, to work direct from nature on the copper plate. Thus his plates, several of which I have in my own collection, have a directness which elaborate studio work can never give.

Another important bequest to the same Museum is that of 159 mezzotints and etchings by Sir Frank Short, R.A.,

P.R.E., which the President of the Society of Etchers has given as a memorial to his son, Captain Leslie Short, who died in active service in 1916. This collection is specially interesting as showing different methods in the hands of a most accomplished etcher. Thus in "Seine Boats at St. Ives" and "Washing Day, Bosham" we find pure etching, in his "Silver Tide" and "Rye Pier, Evening" aquatint, and "A Yorkshire Dell," gets a most rich effect by means of mezzotint.

The exhibition being held in Brussels at the Musée Royal des Beaux Arts from August 14 to September 26 is near enough to attract London art lovers, and is of extraordinary interest. Here is displayed the great altarpiece of "The Adoration of the Lamb" by Hubert and Jan van Eyck, now recovered to Belgium in its entirety, the wings having been surrendered by Germany, the city of Ghent lending the central panels, and figures of Adam and Eve coming from the Museum of Brussels, where they were placed by the Church authorities, who seem to have resented the traditional lack of clothing of our first parents. It may be permitted us to express the hope that this grand painting may now remain united.

S. B.

ART IN KANSAS CITY

Reports of extensive activities in the field of art throughout the West have been coming in to THE AMERICAN MAGAZINE OF ART during the past few months. The latest of these concerns Kansas City, Missouri.

The Fine Arts Institute of that city has moved into quarters which will give it about five times its previous space, thus enabling it to take care of additional students and to give more important and comprehensive exhibitions than in the past.

An influential group of men and women, under the leadership of the Institute's new President, Mr. J. C. Nichols, is getting behind the institution in a financial way. The Chamber of Commerce and the daily newspapers, in particular the *Kansas City Star*, are backing the program for the enlarge-



NEW HOME OF THE FINE ARTS INSTITUTE OF KANSAS CITY

ment of the Institute's activities and service to the public.

The school staff has been strengthened by the accession of Mr. and Mrs. Norman Tolson, formerly of Chicago. Mr. Tolson, who attracted marked and favorable attention to his work during the past winter by designing the posters for the Chicago Grand Opera Company, will have charge of the classes in Illustration. Mrs. Tolson, who is a graduate of the Art Institute of Chicago and who has had experience both in teaching and in the execution of commissions, will conduct the classes in Interior Decoration. These additions, with Mr. Gage and Mr. Wilimovsky continuing to serve, will constitute a strong teaching staff.

The Institute has called to the position of Director, Mr. Virgil Barker. Mr. Barker was associated with the Corcoran Gallery of Art during the Seventh Exhibition of Contemporary Oil Paintings,

which was such a notable success of the past season. From there he went to Carnegie Institute in Pittsburgh to assist in the Nineteenth International Exhibition, which came as a fitting climax to an unusually interesting and important season in art. Mr. Barker was made a member of the staff of the Department of Fine Arts in the capacity of Curator of Paintings, and goes to Kansas City from that post. Mr. Barker has made frequent contributions to various art magazines during the past season dealing with the two exhibitions with which he was concerned.

This movement in Kansas City is to be welcomed as additional evidence of the widespread and increasing interest in all that pertains to the fine arts on the part of a section of our country in which there are almost unlimited possibilities of development. The new capitol at Lincoln, Nebraska, the remarkable activities

under way at San Francisco, and now this additional movement in another of the most important cities of the West are all matters of great promise.

It is to such movements as these that the country at large must look for the fostering of art activities and art production on this continent. The more generally such centers are established and the wider the distribution of such institutions, the more reason there will be to look for that genuine popular appreciation of art upon which so largely depends the production of art works worthy of our our national greatness in other respects.

The Toledo Museum of Art opened the season of 1920-1921, October 1st, with two exhibitions to be held during the month of October. (1) A collection of eighty-three textiles made by the Cheney Brothers, and the design and style of weaving being adaptations of the great periods of textile productions from the time of the early Egyptian to that of the modern European, and (2) The Fifth Annual Exhibition of Contemporary Book Plates collected by the American Book Plate Society.

The children's activities, including educational motion pictures, the story and music hour and a class in rudiments, ear training and interpretation, were resumed Saturday afternoon, October 2. The sixth season of Sunday afternoon concerts for adults began Sunday, October 3.

Monday evening, October 4, marked the beginning of the lecture course to be held in the hemicycle on the same evening each week. In October there were two evenings of analytical music, a lecture on literature and one on Greek art.

The weekly lecture-recitals, arranged for students and adults, were resumed Wednesday afternoon, October 6th. This is a combined course dealing with the great composers, their masterpieces and their relation to the other arts. Credit for attendance will be given by the Toledo University.

An art lecture course for students and adults began Thursday afternoon, October 7, at 4:00. A general survey of the major and minor arts will be given including painting, sculpture, architecture, costumes furniture, glass and pottery from the pre-historic age to the present time. This course will also be accredited by the University. All Museum activities are free to everyone.

The Museum's Library is open every day from 10 to 5; Monday evening, from 7 to 8; and Tuesday evening, from 7 to 9. The Library contains many art reference books, numerous mounted reproductions of paintings, sculpture, architecture, textiles, furniture and other art objects, all of which may be consulted freely but may not be withdrawn from the Library. Every assistance is given by the Librarian in charge.

The Museum's free School of Design opened Tuesday, October 19, and Registration Day was Saturday, October 16. Classes will be conducted in the theory of color and design, costume design, lettering, weaving, needlework, toy, batik and block print making.

INDUSTRIAL PROCESS FILMS AVAILABLE

It will interest the members and chapters of The American Federation of Arts to read the following announcement of industrial process films available free of charge for use by art clubs, schools, churches, and similar organizations, as well as by individuals wishing to show them. These educational films have already had considerable circulation through the firms which publish them, and have met with hearty response and intense interest wherever shown. Arrangements may be made for their use by addressing the respective firms direct.

History of Silk Manufacture from the cocoon stage through the various processes of manufacture, showing the raw silk, spinning, weaving, throwing, warping, dyeing, printing, etc., to the finished silks in the newest fashion models, forms the basis of a most interesting film. H. R. Mallinson and Company, Inc., Madison Avenue and 81st Street, New York,

circulate this film. It illustrates the old time hand block printing method in which it is possible to obtain 24, 25 or 28 variations of color tones. This process is shown in close-ups in the film. There are both 3,000 and 1,000 foot reels. A short lecture accompanies the film. Transportation charges to the place of showing are paid by the firm; the return charges, by the borrower.

Ribbonology is the title of a three-reel motion picture published by Johnson, Cowdin and Company, Inc., 38-40 East 30th Street, New York City. This film includes the silk manufacture process through all the stages noted in the film announced above, except that the product is the finished ribbon. Several well-known motion picture artists, as well as a number of professional models, are shown in poses to demonstrate the practical application of ribbons to dress. The publishers of this film meet all the transportation charges incurred.

In our country which produces more silk than all the other countries of the world combined and consumes most of the raw silks of the world, these films should prove of vital interest.

The Wall-Paper Making Process is depicted in two films, each of two reels, published by the Allied Wall Paper Industry, Grand Central Palace, New York City. One of the films begins with the tree and ends with the paper pulp; the other carries the story from that point to the finished product on the wall. Borrowers of these films are required to meet transportation charges both ways.

R. F. B.

ART IN
TOPEKA

In the autumn of 1919, the Topeka Art Guild and the Art Department of Washburn College decided to cooperate in securing an exhibition from the American Federation of Arts. The pictures came in March, 1920. It was necessary to dismiss the regular work in art at Washburn College and use the class rooms for a gallery. An enforced closing of eight days had to be subtracted from the allotted three weeks, because of the "flu." However, an at-

tendance of twenty-two hundred was recorded. The enthusiasm over the pictures was very great.

This season the chairman of the section studying art in the Women's Club, Mrs. Norman Wear; the President of the Art Guild, Mrs. Frank D. Merriam; and the Director of Art in Washburn College, Mrs. L. D. Whittemore, expect to work together in accomplishing still more along artistic lines. Much inspiration has been received from reading in *THE AMERICAN MAGAZINE OF ART* the accounts of the achievements elsewhere. Although not a great deal has been accomplished yet in Topeka, an excellent beginning has been made.

ART IN THE
TENNESSEE
STATE FAIR

The art gallery of the Tennessee State Fair, located in the Home and Educational Department was the center of interest in this splendid building for 1920. The director, Mrs. Robert W. Nichol, secretary of the Nashville Art Association, regards county, city, and state fairs as one of the best mediums through which people generally may come in contact with art and realize its value. She says that her experience of several years as Director of the Art Department of the Tennessee State Fair inclines her to the conviction that the people are really hungry for art. The interest in the Art Department of the Tennessee State Fair has been increasing for the past five years, largely due to the cooperation of The American Federation of Arts through which exhibitions have been secured. As a result the Tennessee State Fair has this year taken out chapter membership in the American Federation of Arts; has decided to enlarge its art gallery in 1921, and is looking forward to an art building some time in the future.

Among the artists represented in the exhibit, were Lillian Genth, John H. Sharpe, Philip Little, Hermon Dudley Murphy, W. E. Norton, Mary L. Macomber, Daniel Garber and Howard R. Butler. Among the Tennessee artists

represented were: Willie Betty Newman, Cornelius Haukins, Mayna Y. Avent, Louise Allen, Sara Ward Conley, Minnie Gattinger and Mrs. Ed. Potter, Jr. Sculpture was shown by George Julian Zolnay, and others.

Excellent displayed were the two metopes from the Parthenon in Centennial Park, Nashville, now being permanently rebuilt. These and all sculpture on the Parthenon are being done by and under the direction of George Julian Zolnay, of Washington, assisted by Eldridge Schwab, of Nashville. Cyrus Dallin's "Mine Eyes Have Seen the Glory" was also well and prominently placed. Among other exhibits was Nancy Cox McCormack's architectural panels representing Woman in the Home and Woman in Trade.

The amateur art department was exceedingly creditable as was also the section devoted to children's art.

Honolulu is to have a School of Art with Honolulu as instructors. The new Academy of Design—the Hawaiian Academy of Design—is to be housed in its own building, located in Honolulu's Civic Center, on the Judiciary Building grounds. The school is to be opened November 1, with the first term continuing until May.

Funds for starting the school are to be provided by subscription. It is proposed to obtain \$2,500 for a building and equipment, this sum to be the total outlay, the school to be self-supporting from tuition fees. The building will be 28 x 60 feet. It will be ventilated all around by lattice-work, and lighted by a skylight with a northern exposure. The walls outside, of stucco, will be buff, with dark brown trimmings. The interior will be a neutral gray-green.

Officers of the Hawaiian Art Society are: Benjamin L. Marx, president; Arthur L. Dean, vice-president; E. W. Sutton, treasurer; Mrs. Thomas A. Fisher, secretary; Mrs. A. G. M. Robertson, director. Among the instructors are: D. Howard Hitchcock, design; Lionel Walden, painting; and George Osborne, sculpture.

The Carolina Art Association which has its headquarters in Charleston has issued a prospectus of a Special Exhibition of Paintings by southern artists to be held in the Gibbes Memorial Building at Charleston from March 1st to 31st. This is an effort to mobilize art talent in the south and to give southern artists the opportunity of exhibiting which remoteness from art centers has in many instances heretofore prevented.

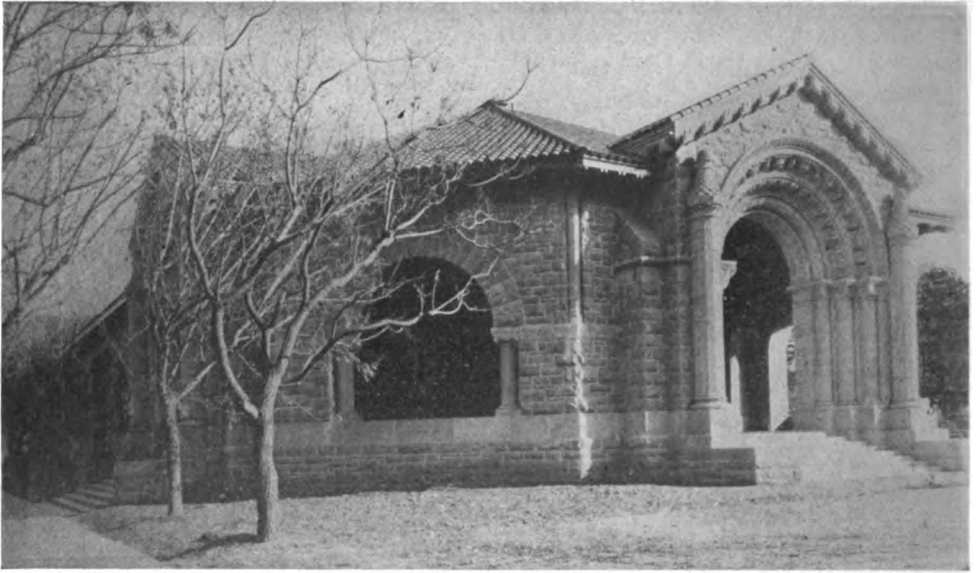
In the early days of our Republic, Charleston was one of the art centers of our little Nation. There is no reason why this charming southern city should not again take prominent place in the art world both as a producing center and as a place where the best art would be sure of genuine appreciation.

The proposed exhibition is an effort in this direction and should have most cordial support.

Entry blanks can be obtained from Mrs. John S. Garrason, 101 Tradd Street, Charleston, S. C. Mrs. Camilla Camilla S. Pinckney is Chairman of the Special Committee of the Carolina Art Association having the exhibition in charge.

Indicative of the interest in prints is the establishment of a Print Club in Cleveland with headquarters at the Art Museum. This Club is assembling a permanent collection keeping in mind the advantage a good collection will be to art students and in bringing the school children of Cleveland an early acquaintance with this form of art, and in emphasizing and demonstrating what good things in etchings and other mediums can be had at small expense, to add beauty and attractiveness to the home. All of which are extremely practical as well as laudable aims.

The club is to have the use of an attractive room at the Museum where prints may be displayed and studied and where minor exhibitions may be held. Opportunity will thus be given to members to acquire quickly a wider knowledge of print makers and their works.



THOMAS WELTON STANFORD ART GALLERY, LELAND STANFORD, JR., UNIVERSITY, CALIFORNIA
PEDRO J. LEMOS, DIRECTOR

The formation of the Print Club has already resulted in gifts of importance to the museum. Mr. Charles P. Brooks is the President.

The United States Department of Agriculture has recently issued **THE FARMSTEAD** Farmer's Bulletin 1087, devoted most surprisingly and helpfully to beautifying the farmstead, a treatise in landscape architecture of the most practical and valuable sort. The author is F. L. Mulford, Landscape Gardener, Office of Horticulture and Pomological Investigations. The pamphlet which is sixty-three pages in length and is abundantly illustrated with pictures showing houses before and after planning, a transformation as remarkable as any wrought by fairy wand and much more convincing than mere words. The text is clear, concise and instructive. The schemes for planting are well considered. Unfortunately the paper is not of a sort which makes the printing of half-tones attractive and the make-up of the several pages is extremely poor, so that the booklet as a whole lacks æsthetic appeal. But this is

a small matter as compared to what it accomplishes.

That the use of trees and grass, vines and shrubs could go so far towards creating beauty, only those who are experienced or have the privilege of seeing the demonstration set forth in this little pamphlet could believe. Not only for its own sake but for that for which it stands, the recognition of the value of art in the every-day life of the people, people of the country as well as people of the city, this publication is noteworthy in the extreme.

The Cleveland Museum of Art has recently received from donors, who for the present remain anonymous, a memorial gift of \$250,000, of which about \$50,000 is given for the installation of a fine organ and accompanying equipment and the remaining \$200,000 for the endowment of a Department of Musical Arts.

The Museum has for two years past, under the direction of Thomas Whitney Surette, offered freely to the citizens of Cleveland very definite opportunity for a greater understanding and appreci-

ation of the art of music. Illustrated lecture courses and informal talks have broadened the vision of many music lovers. Short talks preceding concerts given in the Museum and informal interpretative talks on the programs of the Symphony Orchestras have increased their pleasure and understanding in these concerts—as has also the course of lectures given last winter on the instruments of the modern orchestra, illustrated by members of the Cleveland Symphony Orchestra. There have been weekly periods of group singing, open to all who care to come, when old folk songs and chorales were sung by the audience. These hours of singing have proved one of the strongest factors in creating a love of good music, for in producing such music under direction, the singer clinches the knowledge gained by making it a part of his own experience.

Children as well as adults have benefited by the musical activities of the Museum. Two public school classes come daily to the Museum for a lesson in drawing and their program includes a period of directed singing. Singing also precedes the Saturday afternoon entertainments for children, and the children of members have the privilege of Saturday morning classes.

With the establishment of the Department of Musical Arts the work will be continued on a permanent, endowed basis. The installation of the organ will, of course, greatly enlarge its scope, as organ recitals, etc., are added; but its character will remain essentially the same. There will be no attempt to train musicians (as there is no attempt to train artists of painting and sculpture) and the emphasis will be placed entirely on the stimulation and development of a greater love of beauty in music.

The outlook is bright, and there are many, particularly among those of limited and restricted means who are deeply appreciative of the added enjoyment and beauty the gift will offer them. The Cleveland Art Museum was one of the first to give music a prominent place with the other arts.



FOUNTAIN BY JULIA BRACKEN WENDT

An unusual interest on the part of the lay public is being shown in the exhibition of the history of the Art of Printing now on view at the Memorial Art Gallery at Rochester, New York. It is no uncommon sight to see business and professional men, students and manual laborers gathered in front of some beautifully designed page, while an expert explains the sound taste and informed skill that went into the arrangement of the type.

Those in charge of the exhibition resolved at the outset that attendance should not be confined, as is often the case, to the professional printers. They arranged luncheons and meetings at the Chamber of Commerce, the City Club and the Advertising Club, where the purpose and significance of the exhibition were discussed by typographical masters.

They advertised it by posters in hotel lobbies and other meeting places, the local papers gave the exhibition extended notice and as a result, the Art Gallery has been crowded with interested visitors.

Men like Frederick Goudy, examples of whose work are on view, and Henry Lewis Bullen, have come to Rochester to speak about the exhibit and the other day, a group of some of the leading printers of the country were entertained by the Rochester Typothetae at a dinner addressed by the President of the University of Rochester.

The exhibition is strictly a Rochester affair. Every item shown is owned in Rochester and it is a source of pride to the local printers that their city is able to present a complete history of the evolution of printing from material gathered by Rochester lovers of the printing art.

The exhibition has been collected and arranged by Mr. Elmer Adler, of Rochester, and many of the exhibits are from his private collection. The catalogue is in itself, a compact history of printing. Each period is described in a brief, informative article and every exhibit has its interesting foot note. John Rothwell Slater, Professor of English in the University of Rochester, wrote the catalogue.

ITEMS

The University of the State of New York announces a series of Art and Industrial Arts conferences to be held during the coming season under the direction of Leon Loyal Winslow, specialist in drawing and industrial training, at points throughout the State of New York so distributed as effectively to cover the State. These conferences provide an opportunity for informal discussion of the subject matter, drawing and construction involved in instruction in art and industrial arts.

The Concord Art Association announces its Fifth Annual Exhibition to be held in the Town Hall, Concord, Mass., November 21st to December 4th. The Committee of Selection and Award

consists of Charles Hopkinson, Chairman, Edward W. Redfield, Cyrus E. Dalling, Philip Little, Marie Danforth Page, Margaret Foote Hawley.

Massachusetts adopted a constitutional amendment, two years ago, to enact laws to regulate billboards, which is now in force. The control of this form of advertising is placed in the Highways Division of the Public Works Department, but the law also gives cities and towns power to further "regulate and restrict said billboards or other devices within their respective limits."

The Citizens' League of Springfield, Mass., is planning an active campaign, desiring their city to be among the first to take advantage of this law.

Mrs. Bessie Potter Vonnoh, Mr. Robert Vonnoh and Mr. A. Phimister Proctor are planning to hold a joint exhibition in Portland, Oregon, Seattle, Washington, San Francisco, Los Angeles, California, and possibly in certain cities in Texas during the coming season. Mr. and Mrs. Vonnoh will spend the winter in California. Mr. Vonnoh has recently had the honor of receiving the Charles Noel Flagg prize for the best picture in the most recent exhibition of the Connecticut Academy of Fine Arts held at Hartford, for his painting entitled "Grez Bridge." He also was awarded the Richard S. Greenough Memorial prize for the best picture in the Newport Art Association's Annual Summer Exhibition.

An exhibition of paintings by the late William Keith was recently held in the Art Gallery of the Civic Auditorium of Oakland, California. The collection shown was one owned by Charles Keith, son of the artist, and was composed of 20 paintings.

The hackneyed phrase "An artist is not without favor save in his own country," at no time applied to William Keith. Few artists have been so universally loved and admired by their generation.

This exhibition at this time was especially welcome because more and more spurious Keiths are being thrust upon the market.

THE AMERICAN MAGAZINE OF ART

DECEMBER, 1920

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THE VIRGIN AND CHILD

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**RALPH CROSS JOHNSON NATIONAL GALLERY COLLECTION
WASHINGTON, D. C.**

THE AMERICAN MAGAZINE OF ART

VOLUME XI

DECEMBER, 1920

NUMBER 14

CALIFORNIA FOR THE LANDSCAPE PAINTER

BY WILLIAM HOWE DOWNES

ILLUSTRATED BY PAINTINGS BY BENJAMIN C. BROWN

NO observant traveller, surveying the vast domain of California, with its long line of coast, its majestic mountains, and its fertile valleys, can doubt for a moment that this region is to be a great ground for the landscape painter. It seems somewhat strange that, with all the possibilities, so little that is essentially local in character has been done. This is partly owing to the very embarrassment of riches, in all probability. There is so much scenery in California, as distinguished from landscape, that most of the California landscape painters have been lured away from the intimate foregrounds and overwhelmed by the grandiose distances. This fact, I think, accounts for a certain tendency toward the vaguely spectacular view, taking in too much, whereas the desideratum would be a suggestion, a hint, of Nature's prodigality, and not so much a descriptive catalogue in pictorial form.

My own observations of the California scenes are confined, for the purposes of the present rambling notes, to the Southern section, and more especially to the region about Los Angeles, Pasadena, the orange belt, and San Diego. But the general character of the entire state is not dissimilar so far as its paintableness is concerned. The very wealth of the available material makes it difficult to select what is most desirable and effective for pictorial purposes. Again, things are on such a large scale that the

observer is apt to be carried away by the stupendous panoramic effects—motives that only a Turner could successfully cope with. In fact, many of the mountain views along the valley that extends from the coast to San Bernadino irresistibly bring to mind Turner's pictures.

But it must be borne in mind that landscapists are, in our day, returning to their first loves, the mountains, on which for a generation they had turned their backs. One of the constant factors in the California scene is the mountain background, which is especially to be noted in Pasadena, the centre of a promising school of landscape art. The winter atmosphere is soft, not only in regard to temperature, but also in a visual sense, and the distances are half veiled in a lovely violet, as bland as the bloom on a peach-skin. The mountain wall which looms over Pasadena to the north is like a huge curtain at the end of every vista, changing in tone with every changing angle of the sunlight, but always beautiful, always marvellously atmospheric, and often, when showery weather prevails in the Sierra Madre range, offering superb cloud-shadow effects. When a real storm moves down from the range, the great clouds pour over the summits of Mount Wilson and Mount Lowe, with a stirring dramatic aspect, the gaps in the clouds revealing here and there sunlit spaces of vivid green or purple, or



MONTEREY DUNES

BENJAMIN C. BROWN

flashing surfaces of wet ledge, momentarily visible, then hid behind the portentous blue-black vapors.

The best focus for views of the Sierra Madre range appears to be about ten miles to the south; the snow-crested tops of the higher peaks are not seen to advantage until the observer moves a considerable distance away from them. For instance, the truly Alpine aspect of Mount San Antonio, familiarly known to all Californians as "Old Baldy," is not to be fully appreciated until you place yourself some miles south of the Valley Boulevard, and then it is a magnificent sight when the sun rests upon its great snow-fields. There is a view of San Antonio from the railway train running from Los Angeles to San Diego, which is, or should be, famous; it occurs when the train is only a few miles south of Los Angeles; probably there are equally fine panoramic effects to be had from the neighborhood of Whittier and even as far as Santa Ana. A literal painter

could make nothing of this sort of motive, but if we had a master with something of Turner's imaginative magic, it would be interesting to see what might be done.

I have in mind also the closer mountain views from the little towns along the orange belt—that from the campus of Pomona College at Claremont, for example. Nothing could be more classic in character. It is not so much like Italy, perhaps, as a dream of Italy. The light is beyond description; the outlines of the mountains are almost too picturesque; and the coloring is as exquisite as an early Corot—strong and delicate at once. You get glimpses like this from many of the towns and ranches along the valley, say from Pomona, Ontario, Covina, Monrovia, Glendora, El Monte, and Riverside. So much for the backgrounds.

From the painter's point of view, the chief difficulty is to find the right kind of a foreground, but this difficulty is not confined to California. It may be said

as a safe generalization that California has everything, in the way of the rugged as well as the pastoral, to choose from; the flora is of boundless variety; and geologically the state is strikingly akin

powering sense of infinitude, like the ocean. Another point about the deserts which surprises the tenderfoot is that, not only are they far from monotonous, but each desert possesses its own peculiar



SPRING BREEZES

BENJAMIN C. BROWN

to Spain. For myself, I regard the deserts as perhaps the most entrancing places to be found, and much of the southeastern part of the state is still arid. If I were a landscape painter, I would seek the deserts. Color and light and atmosphere are there at their superlative degree. Nor is there any monotony; the desert land offers strange and wonderful surprises and novelties at every turn. It has, moreover, the over-

scenic characteristics of form, of color, of vegetation, etc.

The California arroyo and canyon and mesa are as new to the traveller from the east as are the palms, the eucalyptus trees, the pepper trees, the orange and lemon groves, the bougainvillea vines, the ostrich farms, and the amazing flower gardens. Undoubtedly the most attractive natural feature of Pasadena, next to its mountain background, is the



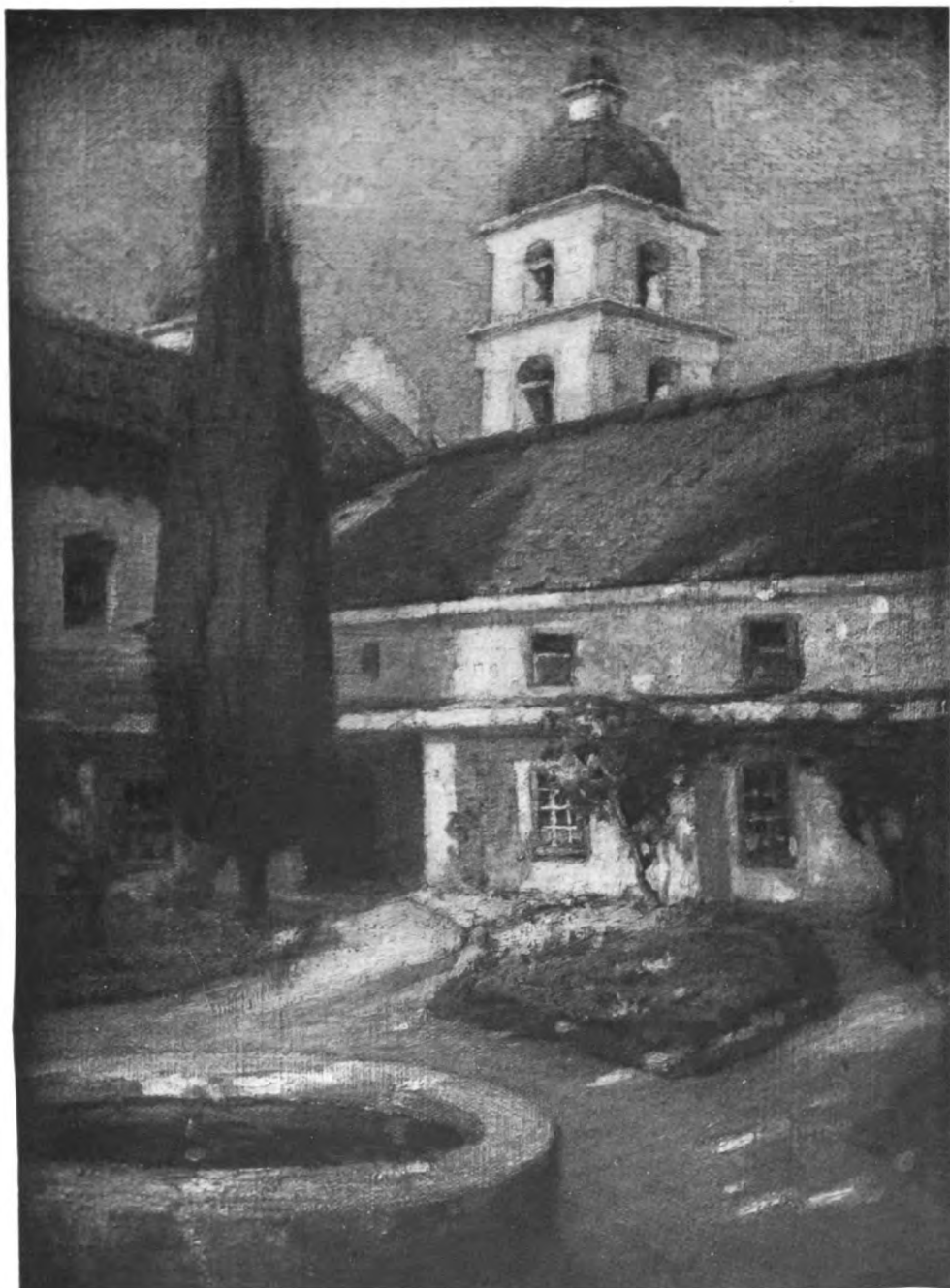
LAGUNA COAST

BENJAMIN C. BROWN

Arroyo, with its monumental bridges, its picturesque wooded slopes, and the palatial embowered villas which overlook it on both sides. Few places in California unite more desirable features as a site for residences than this charming and unique quarter. It is—like the rest of Pasadena, for that matter,—singularly free from architectural monstrosities. I know no town of its size in America where the general level of domestic architecture is so respectable as it is in Pasadena. Of course, Pasadena is an exceptional community, even in California, as it is so entirely residential, and is so largely given over to the homes of *émigrés* from the north and the east. There are no factories and no slums and no poverty. You may walk from Lamanda Park to Linda Vista, and from South Pasadena to Altadena, and you will not see a shabby, dirty street, hardly an ugly house, hardly an evidence of want of taste on the part of the in-

habitants. There are homes that are humble, but they are invariably neat and tasteful. Pasadena is in itself a most encouraging exhibit, a centre of sweetness and light, and one of the most thoroughly civilized communities in America.

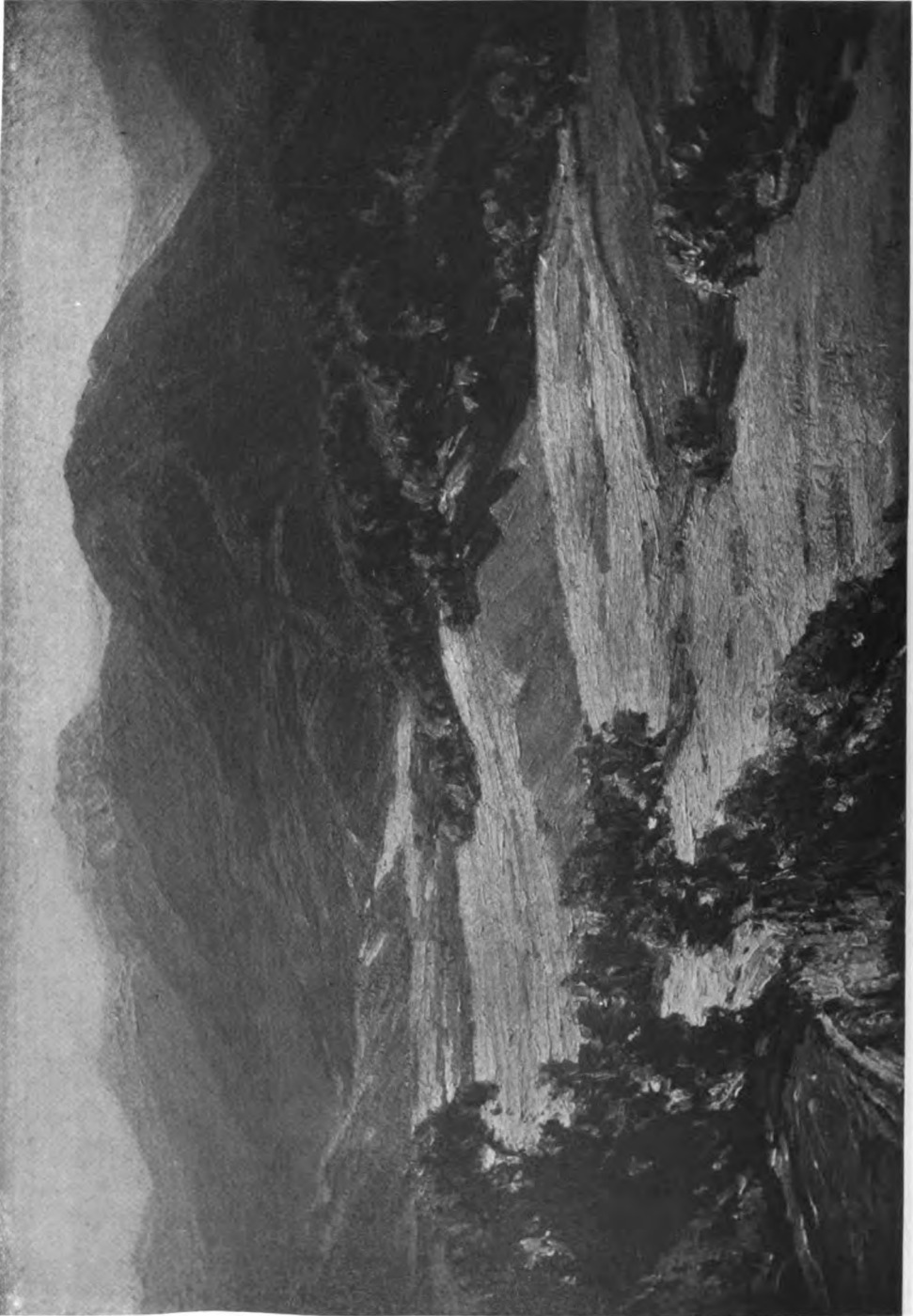
One of the popular drives is up the western edge of the Arroyo, past the Devil's Gate with its newly constructed dam, to La Cañada. From a high viewpoint in this region, there is a prospect of mountain and valley, looking westward, which is one of the most exquisite things of its kind imaginable, bounded as it is by a far-off range of tender blue of unspeakable ethereal quality—overlooking a veritable Vale of Tempe. In the other direction, you get, from all the high spots on the road, fascinating glimpses of the Sierra Madres, with their atmospheric garment of violet tones, broken now and again by the purple shadows in the gulches and canyons. Of



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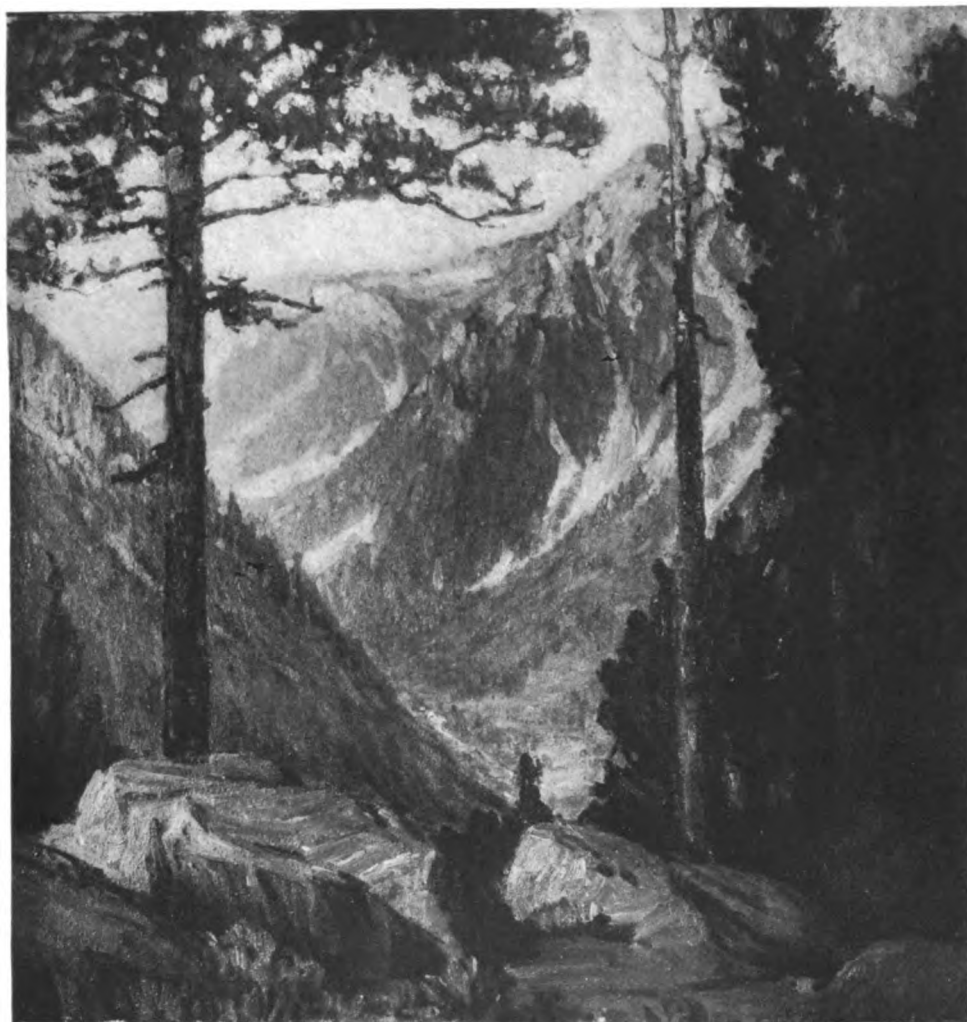
(Women are not permitted to enter here)

BY BENJAMIN C. BROWN



BENJAMIN C. BROWN

VALLEY OF THE OJAI



HIGH SIERRAS—BIG PINE CAÑON

BENJAMIN C. BROWN

a sunny afternoon, this place seems almost like an earthly paradise. From the foothills, as one looks down over the orange belt, he sees spread out like a vast chart many square miles of regularly laid-out citrus groves, with their lustrous deep green foliage; and, cutting across from town to town, alongside of the roads, there are long lines of stately eucalyptus trees, as lofty and imposing as the cypresses of southern Italy or the poplars of Lombardy. The great plain of the wide-stretching valley, embowered in countless trees, is here and there up-

heaved in subsidiary ridges and rounded hillocks; between the folds of the land you catch glimpses of long express trains crawling along east and west, carrying, perchance, their share of the fifty thousand carloads of tropical fruits for the markets of the world, thousands and thousands of miles away, or an infinitesimal part of the vast army of tourists from equally distant points, bound for the Promised Land, the Sunny Southland, where, from December to April, the weary folk of the frozen North seek refuge from winter's frosts and rigors.



ON SAN FRANCISCO BAY

BENJAMIN C. BROWN

The Pacific Ocean is, after the mountains and the deserts, the great insistent physical fact, which appeals to the imagination, influences the climate, and gives to California its distinguishing natural characteristics. Santa Barbara, Ventura, Santa Monica, Long Beach, La Jolla,

Coronado, San Diego, and Catalina Island are "names to conjure with." Here is the real playground of the nation. In the long coast line there is every kind of material that a landscape painter could possibly utilize. In Catalina the mountains rise abruptly from the



THE MARSHES, SAN FRANCISCO BAY

BENJAMIN C. BROWN

sea. Avalon is a tiny village in a bight on the northeast side of the island. Its sole business is catering to the pleasure-seeker, vacationist, fisherman and artist. Long Beach has grown to be a veritable seaside metropolis. It is a combination of Coney Island, Atlantic City, Margate, Brighton and Llandudno. "The Pike" is amusing—for a short time. It would be a rich mine for such painters as Luks and Glackens, who go in for more or less grotesque types, and who are students of the gregarious. Life in Long Beach is not, of course, one continuous round of picnics, though it might seem so to a casual observer. The open-air market is most picturesque and colorful. As you get to the east end of the town, there are many fine estates along the Ocean Boulevard, and it would be worth an artist's while to look in at a picnic of the

Sons and Daughters of Minnesota, say, in Bixby Park. Four thousand of them! Under the palms, swept by the sea-breeze, and with the sunlight sifting down through the fronds—a Gargantuan feast, followed by the inevitable speech-making. It is to be supposed there must be people in Long Beach who work, but it sometimes seems hard to believe it. I liked to see the boyish enjoyment of so many old people, who, having laid by enough to live on, have just naturally drifted to Long Beach, and, after a month there, have (of course, as they say in California) concluded to stay forever. Talk about Lotusland! To a man who has had to live in Montana, or Dakota, or Nevada, do you wonder that life in Long Beach seems like one long, sweet dream of happiness and laughter? If you do not believe it, go and watch



THE LAND OF LITTLE RAIN

BENJAMIN C. BROWN

the old boys play quoits in the Library Park of a January morning.

But it is only when you approach the Mexican frontier, at San Diego, that you begin to feel the breath of the warm South in all its glory. San Diego is the paradise of the idler, after all. I shall never forget the gay little Plaza in front of the hotel, where the fountains, with colored electric lights illuminating the water, splash and gurgle through the balmy night, and the loafers loaf indefatigably on the benches, night and day alike. Just beyond this plaza were two or three movie theatres, blazing with electric lamp signs announcing "Huckleberry Finn," "The Luck of the Irish," and other thrilling dramas. All the traffic of San Diego is pretty well concentrated right here, and it makes a noise like a big city. But what most pleased me was the indefinable Southern feeling in the air. It's interesting too, to know that the latitude is about that of Morocco, of Ispahan, of Bermuda, etc.

Balboa Park and the Exposition buildings, left over after the exposition of 1915, a canny notion, are the most beautiful things in San Diego; perhaps the most beautiful things to be seen in California. I wish I had words to do justice to the Spanish Renaissance buildings, the grounds, the shrubbery, the fathomless repose and indescribable charm of the whole "outfit." I fear that this is not new matter. I had seen many pictures of the San Diego exposition, and travellers had told me it was the most homogeneous and harmonious and picturesque group of exposition buildings ever erected; but, one must see it for himself to realize the loveliness of it.

If a landscape painter of the calibre of Mark Waterman, of Fortuny, of Fromentin, of Decamps, or of Marilhat, could be reincarnated, and could plant his easel in a certain courtyard in Balboa Park, I, for one, would very much like to see what he could do with such an ideal motive. Basins of still water,



MATILAJA CAÑON NEAR OJAI

BENJAMIN C. BROWN

with water plants, flower-beds, shrubbery, verdant lawns, and terraces, in the foreground; and beyond, plain walls of ivory white, just a bit weather-stained, lifting their level tops to the deep azure of a tropical sky, partly hidden by rows of great eucalyptus trees. The afternoon light throws the cast shadows of the trees on the ivory white walls, which are perfectly unornamented, except by one or two modest little lucarnes with wrought-iron balconies in the Spanish taste. The light is not glaring, but it has a mellow intensity that is extraordinary, and that gives to the shadows a peculiarly delicious quality.

The site of the San Diego exposition is extremely well chosen with a view to its adaptation to the buildings; or, let me say, rather, the buildings are superlatively well related to their setting. Architecture and landscape are united in a perfect unity of effect. At one end of the main thoroughfare is a massive and

lofty bridge spanning a deep wooded gorge or arroyo, and forming an impressive approach to the exposition grounds. As at the San Francisco exposition, the ornamentation on the exterior of the structures is largely concentrated about the doorways and windows, and here we find some very interesting and intricate specimens of the most florid moulded decoration of the Churrigueresque—based perhaps on some of the Mexican ecclesiastical types. The sidewalks of the main thoroughfare pass under cloistered roofs supported by massive columns. California would not be California without its Spanish architecture and its Spanish nomenclature and its Spanish traditions, and we can sincerely commend every effort to capitalize these historical assets, which are of legitimate value to the state.

In Pasadena there exists a small group of resident landscape painters, who form, if not a school, a nucleus of a school, of

capable and accomplished landscapists. The dean of the Pasadena painters is Benjamin C. Brown, an artist of distinguished merit, who has rendered in a vigorous, original and capable style

many interesting interpretations of the local scenery. Some idea of his work may be derived from an examination of the illustrations which accompany this article.

HOW TO REACH THE PEOPLE

BY MRS. GEORGE W. STEVENS

ASSISTANT DIRECTOR TOLEDO MUSEUM OF ART

I MUST approach my subject by way of our own experiences in Toledo. I do so from this somewhat personal angle only to be as helpful as may be to others. The conditions and methods of reaching people vary in every community, and the conditions seventeen years ago, when we took the Toledo Museum of Art, were interesting to say the least. We were in a rented building. Our assets were two hundred and forty dollars. The exhibition held just previous to our assuming direction had been attended by seven people during the entire month. So we were immediately faced with the necessity of reaching the people.

The next exhibition had been planned, an exhibition of Japanese prints. The prices were not high and all of the finest Japanese print makers were represented, so we were at once confronted with the problem of getting the people to the opening reception. We called to mind the two adages, "Feed the brute," and "The way to a man's 'art,'" and planned to have coffee and sandwiches served in our studio which was in the Museum. Then we asked some of the debutantes to assist and serve these refreshments. We sent out the regular cards to the two hundred members and supplemented them by calling up each one and telling them that Mr. Stevens would talk on the exhibition at the opening reception, and incidentally that refreshments would be served in our studio. The night of the opening there was a blizzard. With sinking hearts we looked out of the win-

dows at eight o'clock and as far as we could see there was a line of carriages. People were holding up their skirts coming in from the cars. Every one of the two hundred members came with their families and they have been coming ever since and now our membership is two thousand.

That night we realized that we had the interest of our members. We decided the next thing was to interest the public and that it was up to the members to help us do it. We called up all the presidents of the women's clubs and told them that their organizations could come to the Museum free of charge and that we would talk to them. We gave the news to the papers that at four o'clock Mr. Stevens or I would talk daily. With the enthusiasm of youth, we plastered Toledo with Japanese prints. We sold prints to three hundred different people and started an interest in prints that is now deep rooted and strong. When the clubs could not come to us we went to the clubs carrying a portfolio of prints.

Every morning a new idea came to us. We had no permanent collection and no money with which to buy one. All that was in the future and so we had to rely on the traveling exhibitions, the exhibitions which we could get with the least amount of expense. We talked about those exhibitions, we made everyone know something about them. We wrote for the papers, doing all the writing ourselves because there were no reporters then who knew anything about art. At one time a daily paper sent out the sporting editor to write up an exhibition.

* An address delivered at the Eleventh Annual Convention of the American Federation of Arts, New York, May 19, 20, 21, 1920.

We found that it was very easy to reach the children, that the children were avid for pictures, for statuary, for sculpture, and for education along these lines. In the seventeen years when we have been reaching the children, we have been educating and creating from them our adult public. Thousands of them have grown up and now constitute the strongest support of the Art Museum. The influence over some of those growing boys has been tremendous and some of them have done big things for the Museum. For a number of years we talked and talked and wrote and wrote, until we began to grow and to show the people that it was an educational institution and to prove to them that they should give money to our Museum and help it to grow still further, which they did. Toledo has been most generous.

Right here I wish to say that one of the most potent ways to reach the people is to give them a part in the building of their museum. That was realized by our most wise and generous President, Mr. Libbey, who himself could have built and given to Toledo the Museum twice over had he desired glory, but he did not do that. He gave everyone in Toledo an opportunity to help build it. He has doubled every amount that the people of Toledo have given. Mr. Libbey feels that a museum laboring under the name of a man is under a disadvantage. When the present beautiful building was about to be opened the trustees met and decided to call it the Libbey Museum, but Mr. Libbey said, "It is the Toledo Museum of Art," and thus he gave to thirty thousand people the privilege of contributing to our Museum.

Every child who gave a nickel or a dime feels that he owns the Museum. In our grounds the flowers are never picked or stolen by children. They never deface their Museum.

Seventeen years ago we inaugurated story hours for children. The Museum now has permanent collections which may be used for study and never be exhausted. The story hours relate to these collections and to the exhibitions. The children are taught design and color

harmony and they absorb it very readily. The Museum now has a Supervisor of Education under whose inspirational guidance new methods of interesting and instructing the children develop daily. There are lecture recitals for the children and educational motion pictures, with always an industrial film, a travel film and a native film.

The design classes are all free to all of the children of Toledo. The children of the design classes are selected from the public and parochial schools. The principal selects not always the children who have the greatest talent, but the children who seem most eager and with the least opportunity for future study. There are toy-making classes which are interesting. The boys work on Saturday mornings. They make all their patterns from objects in the Museum. The "Hound of the Inferno" is a beautifully made toy, the design taken from a mummy case by a small boy of nine. A statue of Buddha offers another motive and sits and serenely rocks, making a fascinating toy. They find their designs in textiles and ceramics and Egyptian antiquities. The children are required to know something of the original design as a descriptive label must be written. This gives each child a knowledge of one thing that he will never lose.

Pageants and music are also arranged for adults and concerts for the children and nature study classes. The nature study classes were evolved from a bird campaign which we had at one time. Now we have twenty thousand children in the Museum Bird and Tree Club, with a nature instructor on the staff. This last year the demand has been so great in the public schools that the same instructor has been put on the public school staff for all the children of Toledo. One result of the nature study department was the gift by a Toledo man of the statue of Burroughs by Pietro. John Burroughs was so interested in the twenty thousand children who knew and loved him in Toledo that he came to the unveiling of the statue. The twenty thousand children marched singing before Burroughs, the boys saluted and the

girls threw flowers at his feet until he stood in a mound of roses. It was an impressive ceremony, something that they will never forget.

We feel that a child can never pass through the portals of the Museum and through its galleries without feeling its influence. There is always a docent to instruct and guide them, whether on the staff or volunteer. We have wonderful public school teachers and business girls who are willing to give their time to teach others, so there is always someone in each of the galleries to tell the children of the various collections. When a child has gone through the galleries and has seen a Rembrandt, a Velasquez, a Frans Hals, or a rare binding or fine print, and has seen it understandingly, the child has made that object his own.

The aim is to interest the people, not the people who would naturally come to an Art Museum, but the people in the high-ways and the by-ways and the foreigners. In our concerts we feature the various nationalities. The other day I went into the concert of classical Hungarian music and one man said, "I have not heard the great music of my people in thirty years." It is always impressed upon these people that the Museum belongs to them and that it is a pleasant place in which to spend their Sundays.

For the adults there are exhibitions and concerts and lectures and art history classes and free night classes in design and costume design and in needlework. The women's clubs too, hold their art programs at the Museum, and in these ways we try to reach all of those people who otherwise would never come.

The City Beautiful movement was inaugurated by the Museum and afterwards turned into a war activity. Thirty-seven thousand war gardens was the result. Indeed, during the war we even had an exhibition of vegetables in our basement, so you see we are not above anything.

We use anything from cabbages to kings to advertise the Museum and to bring people into it. When the King and Queen of Belgium, with our own Ambassador Brand Whitlock, came to the

Museum to unveil the painting which was given to our Museum in Whitlock's honor, by a collector of Brussels, instead of staging this inside for a select few, we realized that a King and Queen would be drawing cards and arranged the unveiling on the terrace of the Museum where countless thousands were lined up on all the streets and lots and buildings around the Museum. When the gracious King had unveiled our picture and had departed and the interest in him was gone, the picture was immediately transferred to the inside and all those thousands of people passed into the Museum. It was announced to them that on the next day, Sunday, the painting would be on view, and every day thereafter. The people are still asking for the King's picture. In that way we reached many people who could be reached only by the glitter of royalty.

And so in these many and devious ways we lure the people within our portals where art germs prevail and some may take.

The permanent collection of the John Herron Art Institute of Indianapolis has lately been enriched by the acquisition of three paintings and a bronze. The paintings are, "Portrait of Alexander Ernest-inoff" by Wayman Adams; "The Jade Bowl" by Dines Carlsen, and "A Little Gourmand," by Beatrice How, an English artist. The bronze is by Rodin and is entitled "Sister and Brother." The bronze and the painting by Miss How were purchased from the Carnegie Institute's recent Annual Exhibition. The Adams' "Portrait" and Carlsen's "Still Life" were purchased by the Indianapolis Friends of American Art. During November an exhibition of paintings by William Forsyth and an exhibition of American and foreign etchings was held in the Art Institute.

The Philadelphia Water Color Club and the Pennsylvania Society of Miniature Painters opened their annual joint exhibition in the Pennsylvania Academy of the Fine Arts, Philadelphia, with a private view on the evening of November 6th.



VIRGIN AND CHILD WITH ST. JOHN AND AN ANGEL

BY SEBASTIANO MAINARDI, DIED 1513

RALPH CROSS JOHNSON NATIONAL GALLERY COLLECTION

MADONNAS IN THE RALPH CROSS JOHNSON COLLECTION

BY the kind permission of The National Gallery of Art we are reproducing herewith five extremely beautiful paintings of The Virgin and Christ Child which are included in the collection of rare masterpieces recently presented to the Nation by Mr. Ralph Cross Johnson, of Washington, D. C., reviewed in part in our August number.

These variations of the same theme—a theme which will never lose its appeal—are by painters of the Flemish and Italian Schools of the 15th and 16th centuries. The Mainardi in point of time is perhaps the earliest and in it will be found some of the simplicity and religi-

ous purity of thought which characterized the works of the so-called "Primitives." Mainardi was the printer of the fresco "The Madonna della Cintola" in the Baroncelli Chapel in Santa Croce, Florence. The Marriage of St. Catherine by Giacomo Francia is equally lovely and may be about contemporaneous in date.

The three others (including the frontispiece) are of the Flemish School, but show distinctly Italian influence with added suavity in execution and greater sophistication. The Rubens is very similar to his famous Holy Family in the Museum at Cologne.



THE MYSTIC MARRIAGE OF ST. CATHERINE OF ALEXANDER

BY GIACOMO FRANCIA, 1486-1557

BOLOGNESE SCHOOL

RALPH CROSS JOHNSON NATIONAL GALLERY COLLECTION

WASHINGTON, D. C.



VIRGIN AND CHILD

BY GOVAERT FLINCK, 1615-1660

FLEMISH SCHOOL

**RALPH CROSS JOHNSON NATIONAL GALLERY COLLECTION
WASHINGTON, D. C.**



THE HOLY FAMILY WITH ST. ELIZABETH

BY PETER FAUL RUBENS, 1577-1640

FLEMISH SCHOOL

RALPH CROSS JOHNSON NATIONAL GALLERY COLLECTION

WASHINGTON, D. C.

BULLETIN

THE AMERICAN FEDERATION OF ARTS

TEN new chapters have been added to the Federation since last May. The Master Craftsmen with headquarters in New York City; The Fine Arts Club of Little Rock, Arkansas; Folk Handicrafts of Boston, Massachusetts; Hollywood Art Association, Hollywood, California; The Art Department of the Gothenburg Woman's Club, Gothenburg, Nebraska; Akron Fine Arts Club, Akron, Ohio; Department of Architecture of the University of Pennsylvania, Philadelphia, Pa.; The Mount Vernon High School Art Club of Mount Vernon, New York; The Association of Manufacturers of Decorative Furniture of New York City, and The Art Club of St. Anselm's College, Manchester, New Hampshire.

The Akron Fine Arts Club is a comparatively new organization and had a most interesting inception. Before the war there was in Akron a small Club organized, known as the Palette and Brush Club; later a few of its members together with several newspaper men organized the "Hams Club" in a dugout near St. Mihiel, France, early in October 1918. This formed the nucleus of the present organization which was, it will be seen, born literally "under fire." The Club is ambitious and is hoping in time to establish an Art Museum in Akron. Ohio will soon have the distinction, it would seem, of having an Art Museum in every city; it has more now than any other state in the Union.

A picture packer's strike in New York prevented the Federation from sending out an exhibition of Oil Paintings in October, according to schedule, but the strike was terminated the latter part of the month and it is earnestly hoped that the many untoward conditions which hampered the circulating of exhibitions last season will not be recurrent. Despite the strike and the lateness of the season, the Federation had thirteen exhibitions on the road during the month

of October, while in November the schedule showed no less than twenty-one engagements.

Among the collections shown in October were 3 exhibitions of oil paintings. A selected group of twenty-eight pictures by contemporary American Artists was shown at the Southeastern Fair at Atlanta; this included twelve paintings lent by the Chicago Art Institute from the "Friends of American Art" collection. In Meadville, Pennsylvania, was shown the collection of Oil Paintings lent by the Metropolitan Museum. In Prescott, Arizona, at the Northern Arizona State Fair was shown the collection of forty-two oil paintings assembled last season chiefly from the National Academy of Design's Exhibition and since shown on the Pacific Coast.

The report from Prescott in regard to this exhibition was most encouraging. "The pictures," wrote Mr. T. H. Bate, who was in charge, "attracted much attention and afforded more real pleasure to our people than ever before. It seems that at last they are beginning to appreciate and enjoy good pictures, which is, in a measure, gratifying, for it means a great deal of work as well as expense to handle work of this kind and our work, as you know, is entirely voluntary. I am enclosing to you a catalogue of the exhibition, a Fair book, and the invitation which was sent out, and I want to thank you in behalf of the Northern Arizona State Fair Association for the many kindnesses and your cooperation in making our exhibition a success. When our finances are straightened out I will see if it is not possible for us to at least take an annual membership in the Federation or make a donation for the good of the cause, in a small way showing our appreciation."

The Federation's three Print Exhibitions, two of two hundred prints each,

and one of four hundred prints, were shown respectively at Elmira, New York, The Arnot Art Gallery; Grand Rapids Public Library at the time of the great Michigan Teachers State Convention and at Eugene, Oregon, at the University of Oregon. Not only have these exhibitions attracted much attention wherever shown but many prints have been purchased by visitors and taken into the homes. The collection of prints shown in October in Eugene, Oregon, was exhibited the last of September at the Hood River Fair, which, as stated elsewhere, under the caption "Art in State Fairs" was but one of several, shown by the Federation this autumn under similar auspices.

The Philadelphia Art Alliance opened its season with one of the Federation's exhibitions, that of "Original Drawings and Studies of Mural Decorations by Violet Oakley." The private view on October 5th was a brilliant affair with an attendance of between 250 and 300. The Executive Secretary of the Art Alliance writes that it was, perhaps, the most effective exhibition that they ever held in their galleries. By special arrangement members of various clubs in Philadelphia and faculties of different schools visited the exhibition.

Memphis, Tennessee, had the new exhibition of Art Work done in the New York High Schools, in October. The exhibition was greatly enjoyed, we are told, by the students and the art teachers, and put to excellent service.

The November engagements included a good many places in the South, such as Mobile, and Andalusia, Alabama; Memphis, Tennessee; Columbia, South Carolina, and Asheville, North Carolina. The Asheville engagement was for the Federation's new exhibition of British Commercial Posters which was shown at the convention of the Poster Advertising Association attended by representatives from all parts of the country. These British Commercial Posters set a standard in advertising art. Quite a number, by the way, though British, are by an American artist, E. McKnight Kauffer,



Mathew Henderson

TOWERS OF GLASGOW UNIVERSITY

AN ETCHING BY MATHEW HENDERSON

In the collection from the Print Society
Ringwood, Hampshire, England

who was born at Great Falls, Montana, and a student of the Art Institute of Chicago, but for some years has resided in London.

Another unusual engagement was for the collection of Cartoons by Louis Raemaekers, lent to the Federation by Mr. A. E. Gallatin, which was shown by the Baxter Laundry Company of Grand Rapids, Michigan. This company has undertaken educational work among its employes who seem to respond more than encouragingly, not only visiting the

exhibitions but bringing their families and friends.

Two exhibitions, that of Interior Decoration and War Memorial Photographs, are now on the Pacific Coast and will be followed shortly by three others.

The John Herron Art Institute of Indianapolis is showing a very interesting collection of etchings by the foremost French and English etchers, lent by Keppel & Company. Seven sales were made from this exhibition when shown the previous month at Seattle.

During November two of the Federation's exhibitions were on display in Washington, D. C., that of Etchings by the Print Society of Ringwood, Hampshire, England, which was shown at the Corcoran Gallery of Art, and Pictorial Photographs by the Pictorial Photographers of America, which was shown at the Public Library under the auspices of The Washington Society of the Fine Arts.

As previously noted, one of the Federation's exhibitions, that of War Memorials, was shown in New Zealand last summer. In returning the collection a commendatory letter of thanks was sent together with an interesting clipping, descriptive of the exhibition from the *Timaru Herald*.

Among the various publications that have recently come to our desk is a pamphlet entitled "War Memorials," published by The Department of Local Government, New South Wales, which sets forth illustrations of desirable and undesirable types, and reprints in full the Federation's circular of advice on War Memorials.

The facsimile of a beautiful drawing by Mr. Blashfield which was to have been sent last spring to our associated members was not mailed until November. First, on account of inability to secure the paper necessary for the print, and second, because of the extraordinary shortage of mailing tubes.

A meeting of the Board of Directors of The American Federation of Arts was held on the 19th of November; too late, however, for an account of the proceedings to be published in this issue of our magazine.

The new service, that of sending portfolios of prints to individual members remote from art centers in order that they may examine them at leisure in their homes and make purchases, has met with evident appreciation. Requests for such loans were almost simultaneously received, directly after the announcement in our November number, from Manhattan and Stark, Kansas; Norwich, Connecticut; Laramie, Wyoming; College Station and Wetherford, Texas; Portland, Oregon; Madison, Wisconsin, and Porto Rico.

A collection of approximately two hundred Prints selected by the American Federation of Arts was recently purchased through the Federation by the Red Cross for circulation in the schools of Porto Rico and elsewhere in the West Indies.

There has been great demand for the copies of Mr. Morris Gray's splendid address on "The Real Value of Art" published in our magazine for the month of August and reprinted in small booklet form by the Federation. Requests have come for this from Art Museum Directors and individuals, from all parts of the country, who are desirous of spreading the message which it sets forth among their friends.

One of the Federation's Print Exhibitions is being shown at the Sage Foundation Building, 130 East 22nd Street, New York, under the direction of Mr. Allen Eaton, from November 20th to Christmas. This exhibition includes about 400 Prints by American print makers and publishers which are purchaseable from 50 cents to \$18 each. These are reproductions of paintings by great artists and are not only excellent but charming. The majority are in color and of a size suitable for framing.

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SIGNS OF THE TIMES

There is little to choose in pleasurable quality between the illogical pessimist and the unreasoning optimist. One is about as irritating as the other. But we hear so often today that art is not simply going but has gone to the dogs, that taste has degenerated until it is a hopeless task to attempt to redeem it, that we are a nation of barbarians without any inclination toward culture, that it may be wise occasionally to halt and look around, taking note ourselves of the signs of the times.

That they are not all encouraging we will admit. Some, in fact, are very discouraging. The people who ought to care most for art seem often times not to care at all, and very many people are so removed from possible understanding and so satisfied with their own state that effort seems worse than futile. But there are rifts in the clouds. We are not building ourselves quite such monstrosities in the way of dwelling houses today as we did in the last half of the 19th

century. We have discarded brown stone for brick and timber, and have exchanged towers and turrets for colonial simplicity. Even the realty firms who are developing whole sections of our cities and putting up rows of small dwellings for the "comfortable poor" have to a great extent abandoned tin-stone trimmings, bay windows, grills and ornamental mantels for honest materials, straight fronts and plain white paint. And why? Because they rent better and sell for higher prices; because the public demands. We are surely, furthermore, getting more art in our every day life and its trappings—in our furniture, factory made, in our textiles and wall papers of home manufacture—in our advertising—in our shop window displays—in our shops themselves—in our lunch-rooms. Some of our cafeterias today are made charming by the use of good simple furniture, suitable decorations and an artistic use of flowers. This is art of a very real and valuable sort and the unsympathetic, inartistic general public likes it so well and responds so promptly that it more than pays.

The fact is that though we may often hide it, we do for the most part react to beauty when it is manifested frankly and sincerely; and, with the American's traditional desire for the best, we can be trusted if we are given a chance to see and to know, to prefer and demand the really good things. So long as this is the case we are far from hopeless, and are bound to make some progress, even if occasionally we seem to slip back or stand still.

THE BETTER COUNTRY HOUSE

In an article recently published in the *Architectural Record* Herbert Croly calls attention to the excellent type of modern country houses that have been built within the last twenty years on Long Island; houses within commuting distance of New York, chiefly occupied by New Yorkers and purposed primarily as summer homes, but fitted for all the year round occupancy.

"There are comparatively few examples on Long Island" he says, "of the pompous formality and the palatial pretentiousness which characterized so many houses erected by rich Americans during the last decade of the nineteenth century. More and more the builders of the new houses have started with their minds fastened on the kind of residence which an English country gentleman would wish rather than a seventeenth century nobleman; and this comparative unpretentiousness of outlook has released the architects of these buildings from the necessity of complying with many embarrassing and paralyzing demands. The newer houses have usually remained formal, which is a good thing, because sound architectural design requires a large infusion of formality; but their avoidance of mere informality and picturesqueness has not stood in the way of a great gain in individuality, in homeliness, and in domestic propriety. In many cases the houses bespeak a living relationship with the people who occupy them; and the people who occupy them possess standards and interests which are adapted to sincere, beautiful and significant expression. When the history of American domestic architecture of the existing generation comes to be written, the Long Island houses, particularly those built during the past twelve or thirteen years, will form the best and the richest material which the historian will have to use."

Mr. Croly attributes part of this improvement in taste and style to the influence of Charles A. Platt, architect, painter and etcher, who has designed many of these Long Island country houses, which provide "an appropriate setting for the life of a particular family," and he very truly concludes that "when a nation educates architects who are capable of creating propriety of relationship between buildings and lives, and when the life which is expressed in the building possesses sincerity, distinction and value, it is by way of creating a domestic architecture which will endure, in the aesthetic consciousness of future Americans."

NOTES

The fifth annual Better ART FOR THE Community Conference COUNTRY was held at the University COMMUNITY city of Illinois on the 1st, 2nd and 3rd of October.

A notable feature of the meeting was the attention given to art. Two sectional meetings and two luncheons were conducted by the Art Extension Committee; one general session was devoted to the "Community Beautiful"; and the Conference closed on Sunday evening with an all-university audience to hear Lorado Taft, chairman of the Art Extension Committee, give an address on "The Finest of the Fine Arts."

At the meetings of the Committee, reports from sub-committees told what had been accomplished since the meeting at Chicago in July. The committee on paintings submitted an exhibit of twelve small oil paintings by well-known Illinois artists. These had been framed in light, flat frames and all packed in a single box about 1 x 2 x 4 ft. ready for shipment. The exhibit will be routed about the state, and especially among the small communities that cannot afford to pay for the larger exhibits sent out by the American Federation of Arts. The cost of the exhibit to each community will be \$2.50 plus the express from the last place of exhibition. Accompanying the exhibit will be an explanatory manuscript giving considerable information concerning the artists and their work.

Another exhibit shown consisted of landscaping plans for small grounds prepared by experts. This included a country school yard artistically planted with native shrubs and trees, community high school grounds, a farm home, town and city residences and a small park planned to be of the greatest possible service to the community. These will be the nucleus of a collection which will soon be ready for distribution at very small expense. This exhibit, also, will be accompanied by a manuscript written by an expert.

The strongest exhibit presented was a

collection of photographs of the work of Illinois sculptors prepared by Lorado Taft. In this were represented many of the best examples of recent American sculpture. Before long this exhibit will be on its way through the state. Other exhibits are in preparation, and several manuscript lectures, illustrated with prints or lantern slides, are expected to be ready in a few months.

Keen interest was shown at the Conference in the reports of the committees on community festivals and dramatic art. A resolution was passed protesting against the holding of traveling carnivals that are doing damage to the ideals and morals of the young people of the state, and recommending as a substitute community festivals and pageants and plays. The Art Extension Committee will give assistance in this direction. Mrs. Arthur G. Smith, secretary of the "Peoria Players," a very successful dramatic organization, presented a comprehensive outline of organization for community pageants, operas and festivals.

If present plans are carried out the next meeting of the Art Extension Committee will be in Peoria at the time of one of the meetings of the "Peoria Players."

THE BUTLER ART INSTITUTE which was formally presented to the City of Youngstown, by Mr. J. G. Butler, Jr., on September 10, 1920, announces a most interesting series of transient exhibitions, beginning in September and continuing to next June. During November the special exhibition comprised Indian baskets, beadwork and blankets which were shown in connection with Mr. Butler's collection of Indian portraits. In December the Institute will set forth one of the traveling exhibitions of oil paintings, sent out by The American Federation of Arts.

The Butler Art Institute was opened to the public in October 1919, but the formal dedication was postponed for a year. Mr. Butler announced at the dedication that it was his intention that an addition should be made from time to

time to the building, if not during his life, later. One addition will probably be made during the coming year. This wing will contain a small auditorium where lectures pertaining to art and music can be properly given.

The trustees, representing the city, are: Henry A. Butler, John Willard Ford, John Stambaugh, Jonathan Warner and J. G. Butler, Jr.

It gives me pleasure to report that all the professors, their wives, all the new Fellows and two new Affiliated Fellows are now in residence, and an astonishing number of Affiliated Students have already registered in the Classical School. As I write, the building is as quiet as the grave, for almost everyone has gone, under Prof. Van Buren's guidance, on the first trip of the season—Albano, Castel Gandolfo and around the Alban Lake, as an introduction to the campagna. There are twenty-two in the party.

The new Affiliated Fellows in residence are Mr. Jenny, Cresson Fellow in Sculpture from the Pennsylvania Academy of Fine Arts, and Mr. Abel from the Department of Classics at Yale.

All the students' bedrooms in the Main Building are now occupied.

The collaboration problem of an American Embassy in a suburb of Rome is rapidly approaching completion. The team of designers is composed of Architect Shutze, Landscape Architect Lawson and Sculptor Jones. They have taken great interest in the problem, and have worked on it until one and two o'clock at night for the last month. The results show the careful study which particularly Messrs. Schutze and Lawson, who have now been five years in Italy, have made of Italian Villas.

Renier has just returned from a month's trip through Northern Italy. He was traveling all the time; he averaged Lire 55 a day, everything included, or \$2.20 at the present rate of exchange. When I was on a Fellowship in Italy twenty-one years ago, I spent \$1.90 a

day for six months, but I was not traveling all the time, which is an economy. Italy is an inexpensive country to live in now, reckoned in dollars, but, if the lire goes back to its normal value, there will be difficulty for the students to make both ends meet. Renier's big group of two figures is being cast.

Lascari and his wife have gone to the North on an extensive tour. I last heard from him from Florence; his letter was full of enthusiasm for the wonders of that most interesting city.

Miss Wadsworth and Miss Evans of the Classical School have just returned from a week's trip in Umbria.

In the name of the Trustees I have presented the silver medallion, which Sculptor Jennewein designed, to Colonel Marzocchelli who was so kind at the time of Professor Carter's death. The remembrance was greatly appreciated.

Mr. Henry Forbes Bigelow, the Boston architect and a member of the Boston Committee for our endowment drive, appeared here last month and went all over the building, studios included.

Prof. Joseph Hoppin presented the Academy with a Zeiss lantern just before the war broke out, but the lantern had not passed the German border at the time of the declaration of war and so never reached us. At last, however, I am happy to say that the lantern has arrived; I doubt if there is a better one in Italy.

During the war Italy confiscated all the books of the German Archaeological Institute at Rome. Now they have been turned over to the new German Ambassador, with certain restrictions, chief of which is that the library must be as free to scholars of any nationality as to those of Germany, including the privileges of reproduction and of special facilities for study. The building in which the books were installed has not been returned to the Germans; we do not yet know where the new library will be located.

I made a flying trip last month to Florence to see Mr. Henry White Cannon's villa. I am preparing a report upon this matter.

The Duke of Sermoneta has offered to

sell us two lots adjoining the Main Building, which we would like to own if we had the money to purchase them. The price is less than what the lots were valued at before the war, in spite of the fact that the Duke's offer includes a half finished villa which he is building. The offer is very tempting.

There are so many homeless people in Rome at present, that the housing problem has become acute. Among other places which have been seized by these people was the famous Villa Albani, because it was uninhabited. The people were later driven out by soldiers, but this did not relieve the crisis. There was a meeting of eight hundred of these people about two weeks ago, and after the meeting the police informed us that the Villa Aurelia was in danger of being invaded along with the Villa Doria Pamphili and the Vacello (both on the Gianiculum and both uninhabited). We have had policemen guarding us, and we kept lights burning in the Aurelia for a number of nights.

I am exceedingly sorry to report the death of Commendatore Filippo Galassi from heart trouble. It was he who looked after the construction of the Main Building. In addition to a private practice he has been at the head of the City Building Department for years, an unpaid position. He was esteemed by everyone who came in contact with him. His loss to the Academy is severe, as we depended upon him for a thousand and one matters. He was accorded a public funeral by the City of Rome.

The Grand Duke Nicholas, the former chief of the Russian Military Staff, now lives in the Villa next the Villa Chiavoglio. His wife is a sister of the Queen of Italy. The Bolsheviks have placed a sum upon his head.

Senator Lanciani, the famous archaeologist, is going to marry an Italian Princess. He is seventy-six years old.

GORHAM P. STEVENS, Director.
Rome, Oct. 1, 1920.

The New York Water Color Club will hold its Annual Exhibition in the Galleries of the American Fine Arts Society from January 14th to February 6th, 1921.

ART IN STATE FAIRS exhibition of paintings by American artists was held at the Massachusetts State Fair at Brockton, Mass., this fall under the direction of Mr. L. M. Churbuck, who is himself an artist. A well-designed and equipped Art Gallery was added this year to the Educational Building at the fair and it is hoped later to give art a building to itself.

Art exhibitions have become, in recent years, important features of State Fairs and there is no better means by which the public can be reached. Automobiles and good roads have eliminated distance so that State Fair crowds are drawn from a wide area and embrace for the most part those who live in the country districts and are therefore not habitual Museum visitors.

The Texas State Fair, held annually at Dallas is one of the pioneers in this movement. Its exhibitions for several years have set a high standard. It is also in advance in the matter of sales, fifteen to thirty high priced paintings being sold from these exhibitions each season.

Exhibitions sent out by The American Federation of Arts have been shown this autumn in State Fairs at Nashville, Tennessee; Mobile, Alabama; Des Moines, Iowa; Prescott, Arizona, and Hood River, Oregon.

COUNTRY PLANNING We have heard much of City Planning, but this year the American Civic Association made Country Planning the main subject of its annual convention held at Amherst, Massachusetts, on the 14th, 15th and 16th of October. A little notice printed on the back of the program ran as follows: "Country Planning is the correlative and complement of City Planning. Its purpose is to provide the best possible physical equipment for country life. This means better roads, better school houses, better churches, better recreational facilities; country playgrounds, parks and forests, including state and national parks and forests, better sanitation, bet-

ter health, better farms, better homes. It is believed that these desirable ends are to be reached only by foresighted planning, orderly progress, and faithful labor. It is believed that country and city are interdependent halves of one social and economic organism; that the interests of the two cannot be separated; and that country planning and city planning should therefore always unite in one integral Civic Art which is for all the people the most democratic and most social of all art."

Practically demonstrating this conviction there were addresses at the several sessions on such subjects as "Farm Architecture," "The Billboard in the Open Country," and "An Art Movement for the Open Country"—the last by Lorado Taft, who is actively interested in a movement for Community Art in Country Districts.

ART IN CHICAGO Edward J. Holslag, of Chicago, has executed five mural paintings, 9 x 17 feet each, illustrating the history of St. Joseph, Mo., to be installed in the First National Bank of that city. The subjects are "The Pony Express Rider," "Prairie Schooner Leaving for the Far West," "St. Joseph as a Trading Post," "Packet Steamer at Foot of Francis Street" and "Holdup of an Incoming Overland Express Coach." Mr. Holslag spent some time at St. Joseph sketching the landscape for his backgrounds. The work occupied four months and was executed in his Chicago studio. In 1892 Edward J. Holslag was foreman in charge of the decorations of the Library of Congress in Washington. During the two years he was there he executed five murals for the librarians' room. He has executed decorations for the First National Bank at El Paso, Texas; Congress Hotel, Chicago; Baltimore Hotel, Kansas City; First National Bank, Los Angeles; and the First National Bank at St. Joseph, Mo., and works in other places.

Frederick Clay Bartlett's first of two decorative paintings for the Barnham Library of Architecture at the Art Institute, is in place at the east end of the

vaulted reading room. The subject is "The Building of the Great Wall of China," 214 B. C. under the Emperor Cat-hwang-Te. Mr. Bartlett visited China two years ago, making drawings of the Great Wall today pictured in the background of the decoration. In the foreground the Emperor is seated on his throne viewing the plans spread out before him and receiving reports of the progress of the work. The group includes many oriental figures, elephants and the gay trappings of processions which are painted realistically in warm colors that have a double value in the north light and in contrast to the quiet tones of the walls. The second decorative composition for the opposite wall relates to modern construction and the building of skyscrapers. Mr. Bartlett's mural paintings adorn the University Club, the Second and Fourth Presbyterian Churches, and the Council Chamber of the City Hall, and certain high schools and lesser buildings in Chicago.

Palos Park, Ill., twenty miles from Chicago, in its third year as an art colony is attracting the younger set of progressive painters, musicians and writers, many of whom have come from other parts of the country. The Business Men Artists have a club house for their weekend painting trips, and the Painters of the Forest Preserve frequent the hills and creeks of the region. Felix Russman, of New York, a landscape painter recently exhibiting with the Chicago Society of Artists; Claude Buck an architect and painter composing decorations and painting portraits in a free style with a liberal use of color; and Harry L. Engle, member of the Palette & Chisel Club, the Chicago Society of Artists and a Painter of the Forest Preserve and one of the Business Men Artists, are interested in the gatherings that assemble at the homes of the two first painters named, noted for their hospitality. William and Marguerite Zorcher, of New York, returning from a summer camping in the Yosemite, were guests of the Russmans in the autumn.

Miss Harriet Blackstone, portrait painter, member of the Arts Club and the Cordon and active in the Chicago

Society of Artists many years, has left Chicago and opened a studio in New York.

The Society of Art Directors of Advertising Agencies held an exhibition of drawings and prints and some original paintings in black and white and colors in four galleries of the Art Institute in October. The Society of Art Directors of Advertising matter control the back pages of magazines, booklets, and posters which have developed amazingly in the use of pictorial material in artistic design for the salesmanship of everything used by man today. In the words of the committee the exhibition was "frankly commercial" and yet to the art schools and the artists it was a display of a new field for their activities. Advertising agencies give employment to landscape men, painters of portraits and still life, designers and students who can draw and color and make use of material provided for the exploitation of goods. The arts for commerce have evolved a profession in keeping with their needs, in which an adaptable artist can work with dignity, attain success and find both butter and jam for his bread. The artist need not starve so long as opportunities such as were suggested in this well arranged exhibition are open to him. The educational exhibit showed series of prints displaying processes of development from the first layout thru working drawings, proofs and final reproductions.

Prof. Walter Scott Perry
FREE LECTURES is giving a series of illus-
AT THE PRATT trated lectures on Archi-
INSTITUTE tecture, Sculpture, Deco-
ration and Painting at
the Pratt Institute, Brooklyn, on Wed-
nesday afternoons, at 3.40 o'clock, be-
ginning October 6th, which, while pri-
marily for the benefit of the students of
the Institute, are free to the public.
These lectures are arranged in courses
extending over two years. The series for
1920-21 covers Hindu, Mohammedan,
Buddhist and Japanese art and Italian,
French, Flemish, Dutch, Spanish, Eng-
lish and American painting. The series
for 1921-22 will include Egyptian,
Assyrian, Greek. Roman, Byzantine.



THE LITTLE GIRL WITH RED HAIR

**A WATER COLOR BY
WILLIAM J. WHITTEMORE**

IN ONE OF THE FEDERATION'S TRAVELING EXHIBITIONS

**Awarded first Honor in voting contest for most popular picture when shown in exhibition at
Sioux Falls, South Dakota**

Romanesque, Gothic and Renaissance architecture, sculpture and decoration.

The subject of November 3rd will be India-Mohammedanism. The Art of the Moguls. Mosques and Palaces compared with those of Cario and Southern Spain. Agra and the Taj Mahal. On November 10th: Saracenic Art—The Art of the Mohammedans in Countries West of India. Spain and The Alhambra. For December 1st: India-Ceylon. "The Pearl of India." Anuradhapura and its Remarkable Buddhist Ruins. Canton in China. December 8th: Japan—The Picturesque Life of the Islands of the Far East. The Religion and Art of a Remarkable People.

Prof. Perry has traveled extensively in all these countries and his lectures are not only instructive but are beautifully illustrated.

The New York Public Library is showing an exhibition of "American Lithographs of Today," similar in character and scope to that of "American Etchings of Today," set forth by the Library last spring.

In the early days of lithography in this country, artists of note were occasionally enlisted in the service of the lithographic printers—Sully, Inman, et al,—and this fact has some significance, even though there were no startling results. In the present exhibition, the work of that time is noted in a little introductory group of early prints, as are also the lithographs of Wm. Morris Hunt, J. Foxcroft Cole, Thomas Moran and others, done in the sixties and seventies. Connecting more directly with present-day activities is the movement toward "painter-lithography" fathered about 1896 by Montague Marks, and responded to by J. Alden Weir, H. W. Ranger, Carroll Beckwith, and others. Then Whistler took up this art with a joyous spontaneity. The French masters of the process had accustomed us to blacks of a rich resonance. Whistler gave us crayon drawings of few lines, and lines that were tremulous in their evanescent gray. And so the varied pos-

sibilities of the lithographic stone were again evidenced. These possibilities appear likewise in the more recent work forming this exhibition.

The following excellent THE ECONOMIC arguments for the teaching of art in public TEACHING schools were recently set forth by Dr. James P. Haney, Director of Art in the High Schools of New York City.

"A very mistaken idea," says Dr. Haney, "is to hold that art is the business only of the artist. As a matter of fact, the principles of art touch every individual and are used more or less consciously by all. The housewife has to decorate her home. She may use the principles of decoration well or ill, but use them she must, in the adornment of her home, in her dress, and even in the flowers which she plants in her garden or hangs in her window boxes.

"The business man cannot escape from the use of art's principles for a single day. If he would 'dress' a shop window, get up a circular, design a letter head, or arrange a newspaper advertisement, he must consciously or unconsciously use the rules which art has devised in design, color and arrangement.

"Art, in other words, is not for 'the few,' it is for 'the many,' for the many have to use it.' It is not held that the training of the public schools will produce artists, but it is held that it will raise the standards of taste throughout the community. Higher standards of taste mean advances along many lines. We cannot have people with such standards without an effect on trade. People who know better things, demand better things. Thus the art teaching of the public schools has a practical relation to the business interests of every community.

"Besides this, there is a civic value in art teaching. One cannot raise standards of taste without raising standards of appreciation. The man or woman who strives to make his house better takes pride in having his town made better. Every civic 'booster' knows that there is nothing which stimulates the in-

terest and pride of citizens more than a consciousness of the growing beauty of the town in which they live.

"Thus the spiritual value of art training goes with its practical value. Many of those who cannot see the spiritual worth can see the practical worth. One of the surest evidences of the broadening realization of this lies in the fact that every progressive community throughout the Union is using art training in its public schools as a means of advancing community interests. The reason is plain. One cannot change, materially, the taste of a people already grown up. To effect these standards permanently, one must begin with the children in the public schools. This accounts for the enormous spread of art education throughout the Union. Art teaching is not a fad, it is an economic question with an economic reward to every community that realizes this and forwards the art work of its schools."

The Cleveland Museum of Art is considerably broadening the scope of its influence by means of a series of so called extension exhibits lent through the Cleveland Public Library to the branch libraries of that city. For the display of these exhibits the Library has had made, according to museum specifications, twenty exhibition cases. These have been placed in the main Library and nineteen of the larger branches, usually near the entrance or in the main circulating room. In these cases the Museum installs exhibits which are changed monthly by a member of the Museum staff. The material used for this purpose is in the secondary or educational series, purchased or loaned expressly for educational use, and is extremely varied. One exhibit is on American Indian Handicraft, another of Armour, a third is of Egyptian Jewelry and Pottery, and a fourth is of Japanese stencils, etc. Special exhibits are arranged to meet special needs. There is a Bookbinding Exhibit arranged by a professional binder, showing materials and processes of artistic bookbinding.

In circulating the exhibits among the libraries an effort is made to suit them to the understanding of the community. Lantern slide talks and stories about the exhibit or the time or country from which it came are sometimes given. The Museum has a portable lantern and a large collection of slides to draw upon.

In addition to the exhibits placed in the cases in the branch libraries, exhibits have been regularly installed by the Museum in two settlement-house libraries and in various school buildings. In all, two hundred and six of these exhibits were assembled and shown last year.

Propos of War Memorials and cemetery art
A BRITISH WAR MEMORIAL IN FRANCE is the following letter by Beatrix Brice, an English woman, published in the *London Times*, September 2nd, and reprinted in a recent issue of the *Journal of the Royal Institute of British Architects*. It is descriptive of one of the British burial places for those killed in the war in France, and it goes to show how such a place, through simple and artistic treatment, can be made a hallowed and beautiful spot; a fit memorial for those who gave their lives to the great cause:

"I write for those whose men, dead in battle, now rest there where they gave their lives. I write for those who cannot go to France. Especially for those who for varying reasons opposed or were afraid of military cemeteries.

"I have just seen the finished work at Forceville, and it is the most perfect, the noblest, the most classically beautiful memorial that any loving heart or any proud nation could desire to their heroes fallen in a foreign land.

"Your own man has a wonderful grave, the nation has a wonderful monument.

"Think first of your idea of a cemetery. At the best it is undistinguished; at the worst a confused and melancholy jumble. Think of a monument; you see an obelisk, a statute, some stone erection—there are many—and what special emotion do they rouse? You must read the inscription before you know whom or what they commemorate. But wher-



FOUNTAIN FIGURE

BY A. PHIMISTER PROCTOR

TO BE PRESENTED TO THE STATE RESERVATION AT SARATOGA SPRINGS, N. Y.

BY GEORGE W. PRATT, CONSERVATION COMMISSIONER

ever the eye falls on one of these Acres of God men know at once, without question, that here soldiers of Britain laid down their lives.

"Picture this strangely stirring place. A lawn enclosed of close clipped turf, banded across with line on line of flowers, and linked by these bands of flowers, uncrowded, at stately intervals stand in soldierly ranks the white headstones. And while they form as perfect, as orderly a whole as any regiment on parade, yet they do not shoulder each other. Every one is set apart in flowers, every one casts its shade upon a gracious space of green. Each one, so stern in outline, is most rich in surface, for the crest of the regiment stands out with bold and arresting distinction above the strongly incised names.

"Beyond and behind them the stone of Remembrance—an Altar of Sacrifice—witnesses 'Their name liveth for evermore,' and through the midst a broad white pathway leads to the foot of the Cross, outstretched arms sheltering them and bearing the Sword.

"It is the simplest place, it is the grandest place I ever saw. It is filled with an atmosphere that leaves you very humble, that gives you wonderful thoughts.

"These men took things simply, gave life simply, with no straining after glory, no thought beyond the job in hand, yet are they not only glorious, but a glorious part of a long and a great line.

"Chivalry, knighthood, heroism, self-sacrifice from age to age are knit together here, breathing from the Cross, from the graven heraldry on our history in arms, from the names of these the flower of the manhood of our race."

ART AND INTERNATIONAL RELATIONS

There is no better way to promote national friendship than by sharing ideals and pleasures. Art has been called, and very

properly, a universal language. Those who love art are essentially akin. A recent *Bulletin of the Minneapolis Institute of Arts* gives a brief account of two distinct efforts which are being made along

these lines. One "The American Foundation for French Thought and Art," created upon the initiative and largely through the efforts of Mrs. George Blumenthal of New York City, one of the best known and most fastidious of collectors of art objects, and a recognized connoisseur of French Gothic art. The plan of the Foundation is to distribute each year twenty awards of 6,000 francs each (an annual aggregate of 120,000 francs) to the most deserving young writers and artists. As each purse of 6,000 francs may be enjoyed by its recipient for two successive years, it will mean a selection of ten new beneficiaries each year. The literary candidates may be journalists, dramatists, novelists and poets, while painters, sculptors, musicians, architects, engravers and decorators may compete for the prizes; all of the awards to be made upon the recommendation of eminent representatives of French art and literature.

The other is a Memorial Museum to be erected in San Francisco, and modeled after the magnificent palace of the Legion of Honor in Paris, to be used as a Museum of French art, and with its contents to constitute a memorial to the American soldiers who died in defense of France. This building is to be erected by Mrs. Adolph B. Spreckels, who hopes to establish a pecuniary foundation in connection therewith, the income from which will be used under conditions to be later determined for enabling French artists to visit America and to obtain the inspiration that the unaccustomed scenes and wonderful climate of California cannot fail to give them.

The Museum will contain fifty examples of sculpture by Rodin and other works of French art and craftsmanship, owned or procured by Mrs. Spreckels. The French government has designated a series of Gobelin tapestries and numerous objects from the Sèvres factories as its contribution to the project.

The Museum of the Rhode Island School of Design during November held a special exhibition of Paintings and Color Studies by Gaston La Touche.

Dr. Edward Robinson, Director of the Metropolitan Museum of Art, has been granted six months leave of absence to enable him to visit Egypt, Greece and Italy during the coming winter and spring. Accompanied by Mrs. Robinson he sailed on the "Cretic" November 9th, for Naples, proceeding thence as directly as possible to Alexandria. After a short stay in Cairo he will go to the headquarters of the Museum's Egyptian expedition, near Thebes, where he will spend some time in familiarizing himself with the expedition's work, visiting Greece and Italy later.

The Associated Artists of Pittsburgh held their Eleventh Annual Exhibition in the Galleries of the Carnegie Institute from October 22nd to November 28th. One hundred and forty-three pictures were included in the catalogue, twenty-five of the number were by Elizabeth B. Hobb, and constituted a special exhibit. The Honor Awards were as follows: First, Samuel Rosenberg for "Portraits"; second, F. G. Ackerson for "Georgia"; and third, Lee F. McQuaide for "Odalisque." G. R. M. Heppenstal was given honorary mention for Water Color. The Art Society Prize for Merit was awarded to George W. S. Sotter. The Pittsburgh School of Design Alumni Prize went to Frances M. Orr. The Jury of Selection and Awards was Howard L. Hildebrandt, Will J. Hyett, Malcolm Parcell, E. W. Redfield, Robert Spencer and C. J. Taylor, with Christ Walter as Chairman.

Two paintings were mentioned in the Versailles Treaty of Peace. Article 247 of this great document provides that "Germany shall undertake to deliver to Belgium through the Reparation Commission, within six months of the coming into force of the Treaty: First, the leaves of the triptych of the Mystic Lamb painted by the Van Eyck brothers, formerly in the Church of St. Bavon at Ghent, now in the Berlin Museum: Second, the leaves of the triptych of the Last Supper, painted by Dierick Bouts,

formerly in the Church of St. Peter at Louvain, two of which are now in the Berlin Museum and two in the Old Pinakotek at Munich"; in order to enable Belgium to reconstruct these great artistic works.

Germany has fulfilled this obligation and the great alterpiece of "The Adoration of the Lamb" by the Van Eycks was made the central feature of an exhibition of the early Flemish schools, held in the Musée Royal des Beaux Arts at Brussels this fall; Ghent lending the central panels, and the Museum of Brussels the Adam and Eve. At the same time was shown "The Last Supper" by Bouts, which was happily preserved from the destruction at Louvain.

The Detroit Society of Arts and Crafts has been holding an exhibition of the work of Hunt Diederich, who is a grandson of William Morris Hunt, and a very accomplished sculptor, but because of long residence abroad comparatively little known here. He conceives sculpture to be a thing of life and movement, and has won special success modeling animals. Mr. Diederich has also turned his attention to designing objects of practical value. It is his belief that the artist should improve in every way in his power the artistic quality of objects for daily use. Under this conviction he has, himself, created fire screens, andirons, reading lamps, candlesticks, paper weights and book ends. His work, therefore, has unique interest as well as artistic merit.

The Art League of Aurora, Illinois, held a notable exhibition of paintings by American artists from the 26th of October to the 6th of November. The exhibition was open to private view for the members of the League, at which time Mr. C. H. Burkholder, of the Chicago Art Institute, gave an excellent talk on "Pictures in the Home." "Anyone," said Mr. Burkholder, "who can afford to blow out tires and burn gasoline can afford good pictures and if you cannot afford original paintings," he counseled, "buy prints."

Ossip L. Linde, the well known artist, also spoke briefly. Mr. Linde was the special guest of the League and in attendance at the exhibition for the entire ten days it was open.

James M. Cowan is president of the League and presided at the meeting.

The American Society of Miniature Painters held its Twenty-second Annual Exhibition in the Arden Gallery, New York, on November 1st to 15th, in connection with a special display of portrait sketches, pastels and Durant faience.

The New Haven Paint and Clay Club will hold its Third Exhibition of Little Pictures at the Free Public Library, New Haven, from December 4th to 18th.

The Corcoran Gallery of Art, which has been completely redecorated since last spring under the expert supervision of Mr. Charles A. Platt; the walls rehung with sand colored burlap of pleasing texture; the oak woodwork refinished in a dull satiny gray, has arranged for a series of interesting, special exhibitions during the present season. The first of these, which opened about the 10th of November, was a Memorial Exhibition of Paintings by Edmund Clarence Messer and his confrère, Richard N. Brooke, both for many years associated as Principal and Vice-Principal of the Corcoran School of Art, and artists of no mean ability.

A Memorial Exhibition of Etchings by Anders Zorn was held in the galleries of Frederick Keppel & Co., New York, from October 14th to November 6th. The little catalogue had an engaging foreword by Mr. David Keppel telling of a visit which he, himself, paid Zorn only last spring in Stockholm.

Louis Orr, the well known American etcher, recently returned to this country after residence of fifteen years in Paris, and is holding a number of exhibitions in the several cities. Mr. Orr has been commissioned by the Chamber of Commerce, Springfield, Mass., to make a memorial plate of their civic center. As an evidence of a Civic Body assuming the

roll of art patron this is especially worthy of note. Mr. Orr has received many honors from the French Government. His plate "Canal de la Monnaie" has been acquired by the Louvre.

Dudley Crafts Watson, is not only giving a series of illustrated lectures on Art at the Milwaukee Art Institute, of which he is Director, but also a series of demonstrations, "motion pictures by hand," in which he executes work in the various mediums before his audience, using for the demonstration a living model, and in this way familiarizing the people with the artist's way of working. Among the subjects in this rather unusual course are Wood Carving,—a craft for Wisconsin Homes; Water Color Painting; Landscape Painting in Oil; Portrait Painting; Clay Magic; Silhouettes—an Indoor Sport.

The Fine Arts Society of Omaha is preparing for a vigorous year's work. It has appointed Mr. Maurice Block, of the Chicago Art Institute, to the newly created position of Director. The Society will maintain a free art school at the public library building. During the winter a series of important lectures will be given at the Fontenelle Hotel, under the auspices of the society. The lecturers include John Drinkwater, W. L. George, Mrs. Douglas Robinson, John Livingston Lowes and Ralph Adams Cram.

Miss Blanche C. Grant, associate professor of drawing and painting at the School of Fine Arts, of the University of Nebraska, has resigned and will devote herself to painting at Taos, New Mexico. She has been succeeded by Miss Hermine J. Stellar, lately of the Chicago Art Institute. Miss Stellar had most of her preliminary training at the Art Institute where she received a traveling scholarship and spent some time in advanced training abroad.

The University of Des Moines, affiliated with Drake University, has established a School of Fine Arts comprising drawing and painting, music and dramatic art.

THREE DAY

Shelved with Magazine of Art

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UNIVERSITY OF MINNESOTA
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The American magazine of art.



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